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# H.M.S. PINAF-ORE

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# H. M. S. PINAFORE

OR,

The Lass that Loved a Sailor.

WRITTEN BY

W. S. GILBERT

COMPOSED BY

ARTHUR SULLIVAN.

Vocal Score, Bound in Cloth, Gilt	...	...	10s.	6d.
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LONDON:

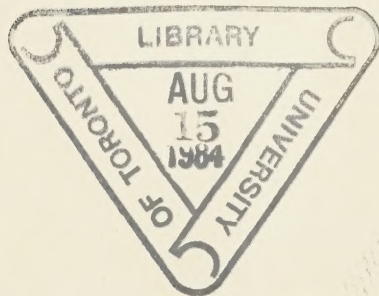
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M  
1503  
S949H3  
1920



## DRAMATIS PERSONÆ.

---

The Rt. Hon. Sir Joseph Porter, K.C.B.	...	...	...	...	...	...	...	...	...	<i>First Lord of the Admiralty</i>
Capt. Corcoran	...	...	...	...	...	...	...	...	...	<i>Commanding H.M.S. Pinafore</i>
Ralph Rackstraw	...	...	...	...	...	...	...	...	...	<i>Able Seaman</i>
Dick Deadeye	...	...	...	...	...	...	...	...	...	<i>Able Seaman</i>
Bill Bobstay	...	...	...	...	...	...	...	...	...	<i>Boatswain's Mate</i>
Bob Becket	...	...	...	...	...	...	...	...	...	<i>Carpenter's Mate</i>
Tom Tucker	...	...	...	...	...	...	...	...	...	<i>Midshipmite</i>
Sergeant of Marines.										
Josephine	...	...	...	...	...	...	...	...	...	<i>The Captain's Daughter</i>
Hebe	...	...	...	...	...	...	...	...	...	<i>Sir Joseph's First Cousin</i>
Mrs. Cripps (Little Buttercup)	...	...	...	...	...	...	...	...	...	<i>A Portsmouth Bumboat Woman</i>

First Lord's Sisters, his Cousins, his Aunts, Sailors, Marines, &c.

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SCENE—QUARTERDECK OF H.M.S. PINAFORE, OFF PORTSMOUTH.

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ACT I. - Noon.      ACT II. - Night.

# H.M.S. PINAFORE.

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# H. M. S. "Pinafore:"

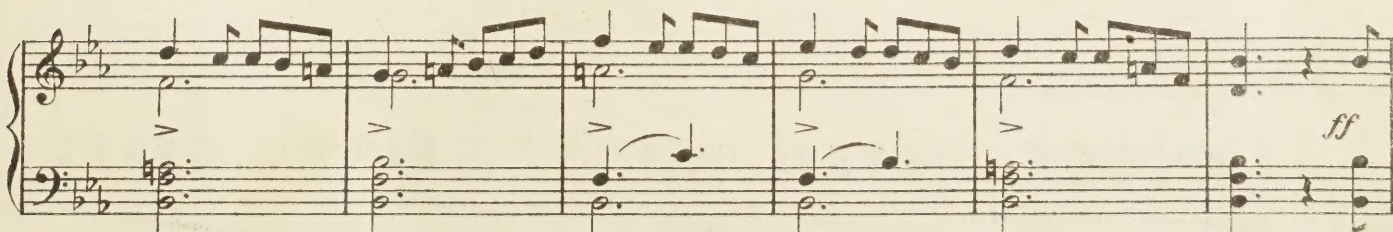
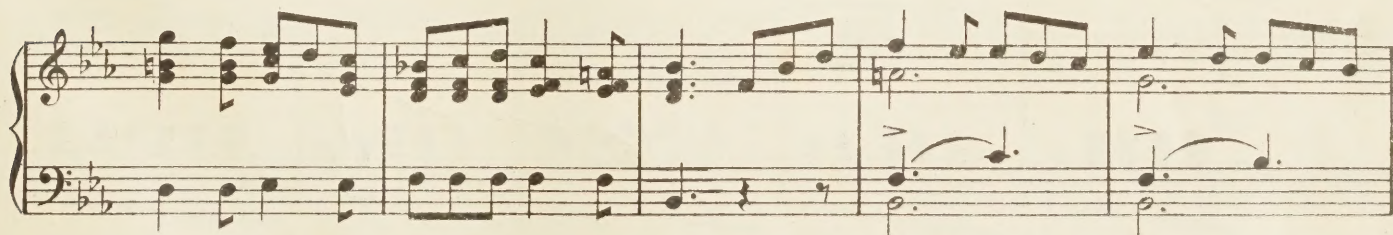
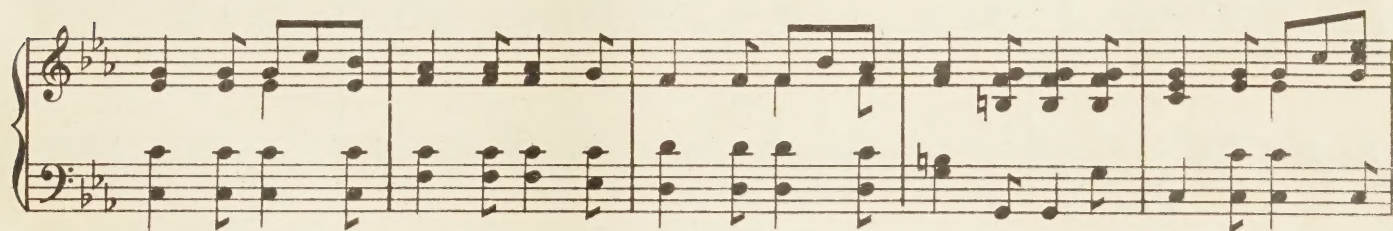
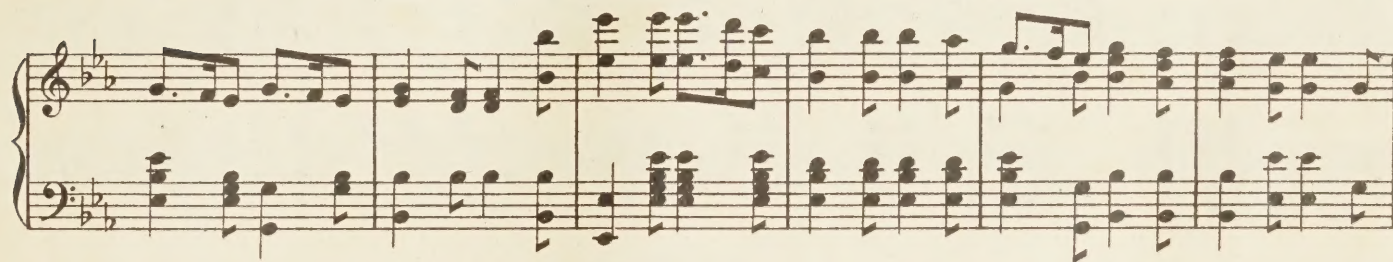
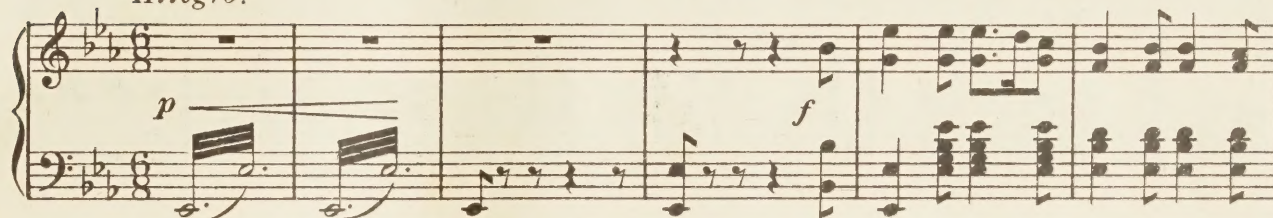
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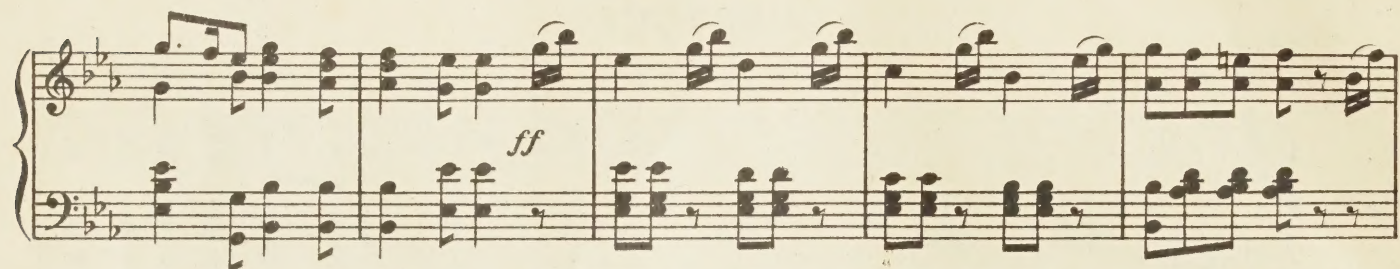
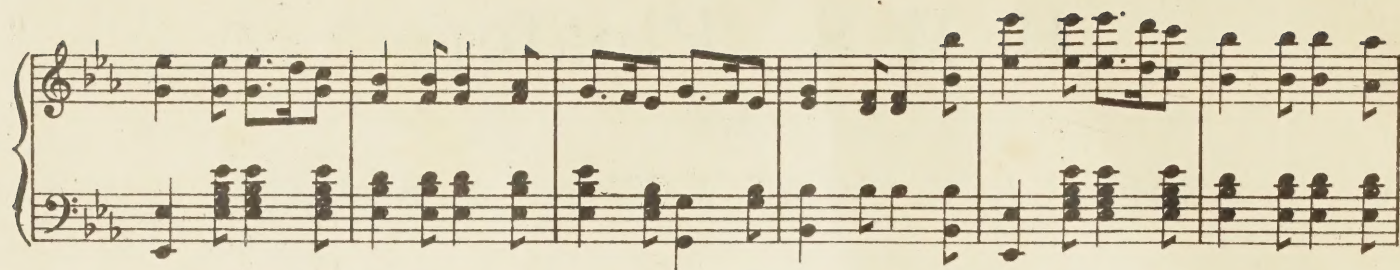
### OVERTURE.

*Allegro.*

PIANO.



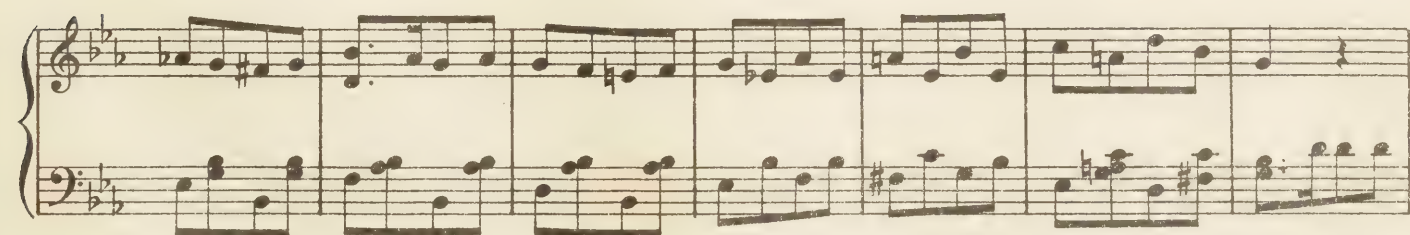
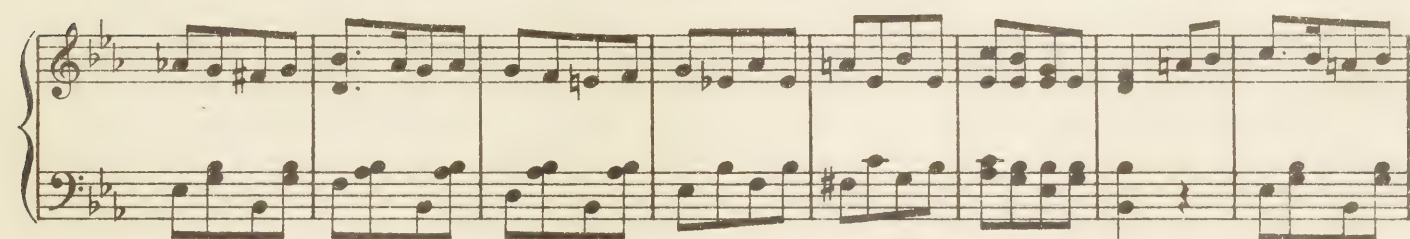


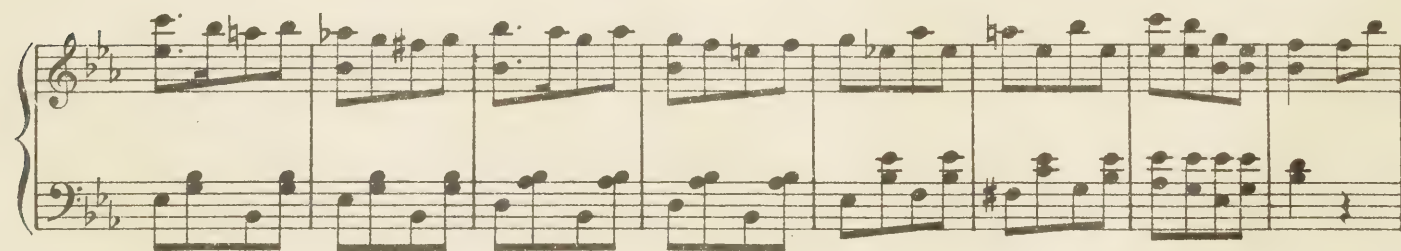
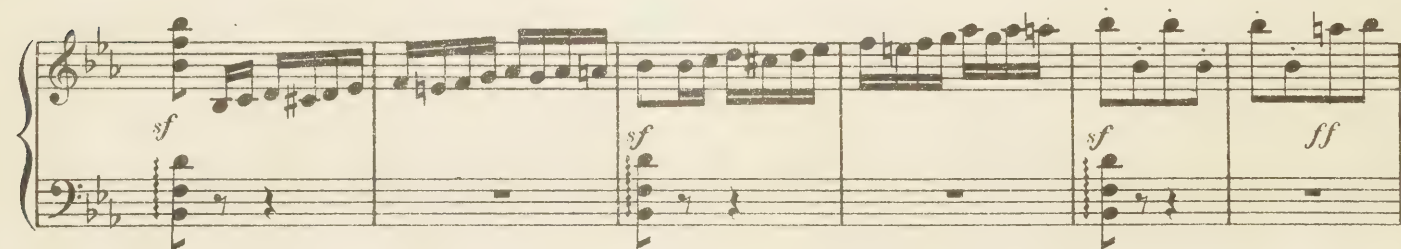
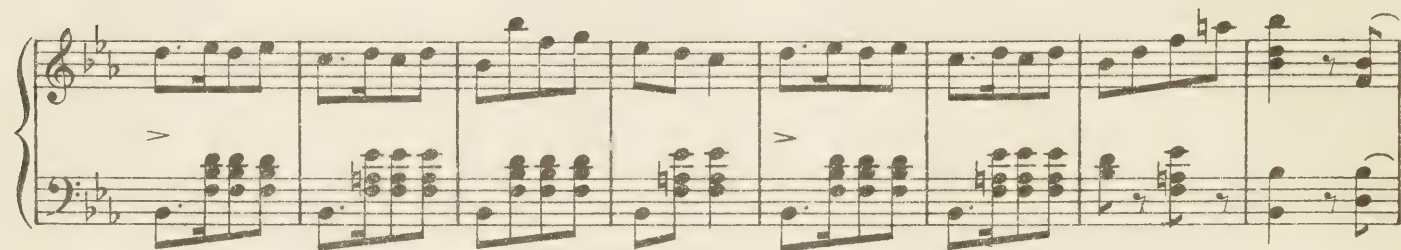




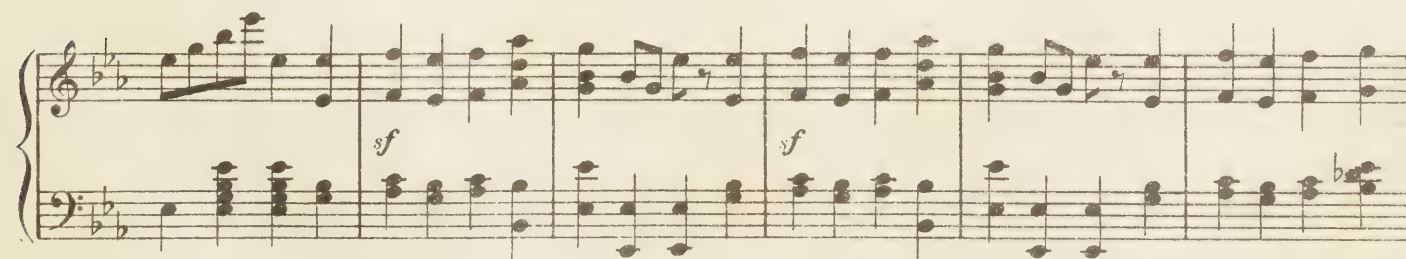
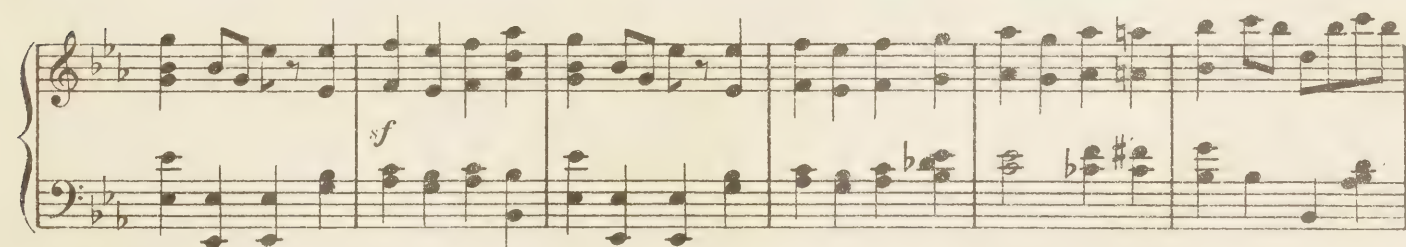


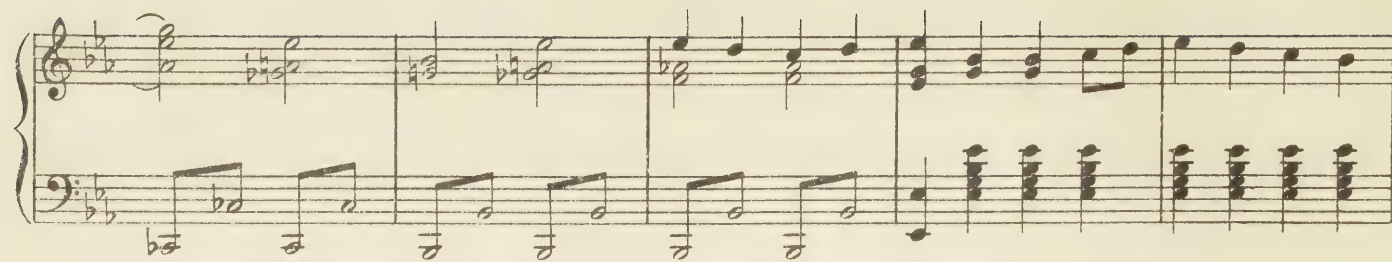
*Allegro vivace.*













## Nº 1.

## OPENING CHORUS.

*Allegretto Pesante.*

PIANO. *ff*

*con gra.....*

*ff*

*p*

*p*

*Staccato*

*con gra.....*

*cresc.*

con gra .....

*cresc molto*

*ff*

con gra .....

con gra .....

BASSES. *f*

We— sail the o—cean

con gra.

*f*

blue, And our sau—cy ship's a beau—ty; We're so—ber men and true, And at—



## TENORS.

When the balls whistle free o'er the bright blue sea We

-ten-tive to our du-ty. When the balls whistle free o'er the bright blue sea We

stand to our guns all day. When at an-chor we ride On the Ports-mouth tide We've

stand to our guns all day.— When at an-chor we ride On the Ports-mouth tide We've

plen-ty of time for play, A-hoy! A-hoy! A-hoy! A-

plen-ty of time for play. The balls whistle free

— hoy! We stand to our guns, to our guns all day.

O'er the bright blue sea We stand to our guns, to our guns all day.

*con sra*.....

*ff* — We sail the ocean blue, And our saucy ships a beauty; We're

*ff* — We sail the ocean blue, And our saucy ships a beauty; We're

*ff*

*con sra*.....

sober men and true, And attentive to our duty; Our saucy ships a

sober men and true, And attentive to our duty; Our saucy ships a

*con sra*.....



beau - ty, We're at - ten - tive to our du - ty; We're so - ber men and  
beau - ty, We're at - ten - tive to our du - ty; We're so - ber men and

*ff*  
*con gva*..... *con gva*.....

This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The lyrics are written below the vocal staff. The piano part begins with a forte (*ff*) dynamic and includes a *con gva* (congrua) marking with a dotted line.

true, We sail the o - - - cean blue.  
true, We sail the o - - - cean blue.

*con gva*.....

This system contains the next two staves. The vocal line continues with the lyrics "true, We sail the o - - - cean blue." The piano accompaniment continues with a *con gva* marking. The system concludes with a key signature change to one sharp (F#) indicated by a sharp sign on the F line of the piano staff.

This system contains the final two staves of the musical score. The top staff is a vocal line, which is mostly empty, suggesting a final rest or a continuation from the previous page. The bottom staff is a piano accompaniment in bass clef, featuring a series of chords and melodic lines.

## No. 2.

## RECITATIVE and SONG—(Mrs. Cripps.)

MRS. CRIPPS. *RECIT.*

VOICE. Hail! men-o'-wars-men, safe-guards of your na-tion! Here is an end at last of all privation!

PIANO. *f*

You've got your pay, spare all you can afford To wel-come lit-tle But-ter-cup on board.

*p*

*attacca.*

## SONG—(Mrs. Cripps.)

*Allegretto.*

VOICE. I'm

PIANO. *f*

called lit-tle But-ter-cup, Dear lit-tle But-ter-cup. Though I could nev-er tell why; But

*p*



still I'm call'd But-ter-cup, Poor lit-tle But-ter-cup, Sweet lit-tle But-ter-cup I.

The first system of the musical score. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The key signature has one sharp (F#). The melody is simple and repetitive, with the lyrics 'still I'm call'd But-ter-cup, Poor lit-tle But-ter-cup, Sweet lit-tle But-ter-cup I.' written below the notes.

I've snuff and to - bac - cy, And ex - cel - lent jack - y; I've scis - sors, and watch - es, and

The second system of the musical score. The vocal line continues with the lyrics 'I've snuff and to - bac - cy, And ex - cel - lent jack - y; I've scis - sors, and watch - es, and'. The piano accompaniment consists of chords and single notes in the bass line.

knives; I've rib - bons and la - ces To set off the fa - ces Of pret - ty young

The third system of the musical score. The vocal line continues with the lyrics 'knives; I've rib - bons and la - ces To set off the fa - ces Of pret - ty young'. The piano accompaniment features a more active bass line with moving eighth notes.

sweet - hearts and wives. I've trea - cle and tof - fee, I've tea and I've

The fourth system of the musical score. The vocal line continues with the lyrics 'sweet - hearts and wives. I've trea - cle and tof - fee, I've tea and I've'. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand.

cof - fee. Soft tom - my and suc - cu - lent chops; I've

The fifth system of the musical score. The vocal line concludes with the lyrics 'cof - fee. Soft tom - my and suc - cu - lent chops; I've'. The piano accompaniment features a rhythmic pattern in the right hand and a simple bass line in the left hand.

*rall.*

chick-ens and co-nies, And pret - ty po - lo-nies, And ex - cell-ent pe - per - mint

*rall.*

*a tempo*

drops. — Then buy of your But - ter - cup, Dear lit - tle But - ter - cup,

*a tempo*

Sail - ors should ne - ver be shy - So buy of your But - ter - cup,

Poor lit - tle But - ter - cup, Come, of your But - ter - cup buy. —

*colla voce*

*f*



## No 2a

## RECITATIVE (Mrs. Cripps and Boatswain's Mate.)

MRS. CRIPPS. *RECIT.*

VOICE. But tell me who's the youth whose falt'ring feet With dif-fi-cul-ty bear him on his course?

PIANO.

BOATSWAIN. That is the smartest lad in all the fleet—Ralph Rackstraw, Ralph! That name! Remorse! remorse!

MRS. CRIPPS.

PIANO. *sf* *Attacca.*

## No 3.

## SCENA—(Ralph) and CHORUS.

*Andante.*

VOICE. The

PIANO. *p*

Night - in-gale sigh'd for the moon's bright ray, And

PIANO.

told his tale\_ in his own me-lo-dious way. He sang Ah, well-a-

CHORUS.  
TENORS. *pp*  
BASSES. *p*

- day. He sang Ah, well-a - day. RALPH. The low - ly vale\_ for the

moun - tain vain-ly sighed, To his hum-ble wail the

e - cho-ing hills re-plied. CHORUS. *pp*  
They sang "Ah, well-a - day!" They.



RALPH.

sang "Ah, well-a - day." I know the va\_lue of a kind\_ly cho\_rus, But

cho\_rus\_es yield lit\_tle con - so - la - tion When we have pain, and sor-row too, be -

MRS. CRIPPS.

\_fore us! I love, and love, a-las! a\_bove my sta\_tion. He

CHORUS. *unis.*

loves, and loves a lass a\_bove his sta\_tion! Yes, yes, the lass is much above his sta\_tion.

## ARIA.

*Andante moderato.*

VOICE. RALPH.

PIANO. A

mai - den fair to see, The pearl of min - strel - sy, A bud of blush - ing beau - ty; For

*p*

CHORUS.

whom proud no - bles sigh, And with each o - ther vie, To do her me - nial's du - ty. To

*p*

RALPH.

do her me - nial's du - ty. A sui - tor low - ly born, With

*pp*



hope-less pas-sion torn, And poor be-yond de-ny-ing, Has

dar'd for her to pine, At whose ex-al-ted shrine A world of wealth is

CHORUS. *p* sigh-ing, A world of wealth is sigh-ing. RALPH. *pp* Un-learn-ed he in aught Save

that which love has taught, For love had been his tu-tor Oh,

*rall.* *rall.*

pi - ty, pi - ty me! Our cap - tain's daughter, she, and I that low - ly

sui - tor! Oh! pi - ty, pi - ty me, our captain's daughter, she, and I that low - ly

CHORUS OF MEN.

TENORS.

*pp* And he, and he, that low - ly

BASSES.

*pp* And he, and he, that low - ly

*pp*

sui - tor.

sui - tor.

sui - tor.

*f*

*3*

*Ad.*

\*



Nº 4. RECIT., SONG and CHORUS—(Captain Corcoran.)

VOICE. *Allegretto.* RECIT. CAPTAIN C.  
My gal-lant crew, good

VOICE.

PIANO. *Allegretto.*  
*ff*

morn-ing! CHORUS. TENORS & BASSES. I hope you're all quite well.

Sir, good morning! Quite well, and

*f*

I am in rea-son\_a\_ble health, And hap-py to meet you all once more.

you, sir?

*p* *f*

## (CHORUS.)

You do us proud, sir!

*ff*

1. I

am the captain of the Pin-a-fore.  
do my best to satisfy you all.

You're  
You're ex...

CHORUS OF MEN.

1. And a right good captain too!  
2. And with you we're quite content!

*p* *f*

ve-ry, ve-ry good, And, be it un-der-stood I com-mand a right good  
-ceed-ing-ly po-lite, And I think it on-ly right To re-turn the-com-pli -



crew.  
- ment.

We're ve - ry, ve - ry good, And, be it un - der - stood, He com -  
We're ex - ceed - ing - ly po - lite, And he thinks it on - ly right To re -

Tho' re - la - ted to a peer, I can  
Bad lan - guage or a - buse I

- mands a — right good crew.  
- turn the — com - pli - ment.

*p*

hand, reef, and steer, Or ship a - sel - va - gee; I am  
ne - ver, ne - ver use, What e - ver the e - mer - gen - cy; Though

ne-ver known to quail At the fu-ry of a gale, And I'm ne-ver, ne-ver sick at  
 "both-er it" I may— Oc-ca-sion-al-ly say, I ne-ver use a big, big

sea. D! No, ne-ver! Hard-ly  
 D! No, ne-ver! Hard-ly

What, ne-ver? What, ne-ver?  
 What, ne-ver? What, ne-ver?

**TENORS.** e-ver. He's hard-ly e-ver sick at sea. Then give three cheers, and  
 e-ver. Hard-ly e-ver swears a big, big D! *dim. p*

**BASSES.** He's hard-ly e-ver sick at sea. Give three cheers, and  
 Hard-ly e-ver swears a big, big D! *dim. p*



one cheer more, For the har - dy cap - tain of the Pin - a - fore! Then *f*

*2nd verse only* (well - bred)

one cheer more, For the har - dy cap - tain of the Pin - a - fore! Then *f*

*2nd verse only* (well - bred)

*ff*

(Pause second verse only.)

give three cheers, and one cheer more, For the cap - tain of the Pin - a - fore.

give three cheers, and one cheer more, For the cap - tain of the Pin - a - fore.

*ff*

1. CAP. C. 2.

2. I

## No 4a

## RECIT.—(Mrs. Cripps and Captain Corcoran.)

VOICE. **MRS. CRIPPS.**



tim - ber. Is sought in marriage by Sir Jo - seph Por - ter Our Ad - mi - ral - ty's First Lord:

*p* *f*

But for some rea - son she does not seem to tack - le kind - ly to it.

MRS. CRIPPS.

Ah, poor Sir Jo - seph! Ah! I know too well — the

*Tempo moderato.*

an - guish of a heart that loves but vain - ly! But see! hear comes your

CAPTAIN C.

most attractive daughter; I go, — farewell! A plump and pleasing per - son.

## Nº 5.

## SONG—(Josephine.)

*Andante.*

VOICE. Sor-ry her

PIANO. lot— who loves too well, Hea-vy the heart— that hopes but vain - ly;

*f* *p* *(b)*

Sad— are the sighs that own the spell Utter'd by eyes— that speak too plain - ly.

*rall.*

Sor-ry her lot— who loves too well, Heavy the heart that hopes but vain - ly.

*rall.*



Hea - vy the sor - row that bows the head, When love is a -

*p* *cresc.*

- live and hope is dead, When love is a - live and

*f* *dim.* *colla voce* *p*

hope is dead.

*f* *p*

Sad is the hour when sets the sun, Dark is the

night to earth's poor daugh - ters, When to the ark the

wea - ried one Flies from the emp - ty waste of wa - ters.

Sad is the hour — when sets — the sun, Dark is the night to earth's poor

*rall.* *Un poco animato.*  
daugh - ters. Hea - vy the sor - row that bows — the

*cresc.*  
head, When love is a - live — and hope — is dead, Whe .

*dim.* *p*  
love is a - live, And hope, — and hope — is dead.

*colta voce* *p*



## No 6.

## CHORUS OF WOMEN. (Behind the Scenes.)

*Andantino.* 1st & 2nd SOPRANOS. *cresc.*

VOICE. *p* O - ver the bright blue sea - - Comes Sir

PIANO. *p* *cresc.*

Jo - - seph Por - ter, K. C. B. *f* Wher - e - - ver he may

*f*

go - - Bang, bang the loud nine poun - ders go;

The musical score is written for voice and piano. The voice part is for 1st and 2nd sopranos. The tempo is marked 'Andantino'. The key signature has one sharp (F#). The time signature is 9/8. The score is divided into three systems. The first system shows the voice part starting with a half note 'O', followed by eighth notes for 'ver the bright blue sea', and then a half note 'Comes Sir'. The piano accompaniment consists of eighth notes in the right hand and half notes in the left hand. The second system continues the vocal line with 'Jo - - seph Por - ter, K. C. B.' and 'Wher - e - - ver he may'. The piano accompaniment continues with eighth notes in the right hand and half notes in the left hand. The third system shows the vocal line with 'go - -' and 'Bang, bang the loud nine poun - ders go;'. The piano accompaniment continues with eighth notes in the right hand and half notes in the left hand. Dynamics include piano (p) and forte (f). Crescendo markings (cresc.) are present at the beginning and end of the piano part.

*f* Shout \_\_\_\_\_ o'er the bright blue sea, \_\_\_\_\_ *p* For Sir

The first system contains measures 1 through 4. The vocal line begins with a forte (*f*) dynamic, marked with a colon and a repeat sign, followed by a melodic phrase. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with a long note in the first measure and a half note in the second.

Jo - seph Por - ter, K. C. B. *f* Shout \_\_\_\_\_ o'er the bright blue

The second system contains measures 5 through 8. The vocal line continues with the name 'Jo - seph Por - ter, K. C. B.' and then a new phrase starting with a forte (*f*) dynamic. The piano accompaniment continues with the eighth-note pattern, with a forte (*f*) dynamic marking in the piano part at measure 8.

sea, \_\_\_\_\_ *p* For Sir Jo - seph Por - ter, K. C. B., \_\_\_\_\_ *dim.* For Sir

The third system contains measures 9 through 12. The vocal line includes the word 'sea,' followed by a piano (*p*) dynamic and the name 'Jo - seph Por - ter, K. C. B.,'. The system ends with 'For Sir' and a *dim.* (diminuendo) marking. The piano accompaniment features a *p* dynamic marking in measure 10 and a *dim.* marking in measure 12.

*p* Jo - seph Por - ter K. C. B. \_\_\_\_\_


The fourth system contains measures 13 through 16. The vocal line begins with a piano (*p*) dynamic and the name 'Jo - seph Por - ter K. C. B.' followed by a long note. The piano accompaniment continues with the eighth-note pattern, featuring a piano (*p*) dynamic in measure 13 and a pianissimo (*pp*) dynamic in measure 14. The system concludes with a double bar line and a 2/4 time signature.





## No 7.

## CHORUS OF SAILORS.


*Allegretto come 1<sup>ma</sup>* TENORS & BASSES.

VOICE.  Sir-Joseph's barge is seen, And its crowd of blushing

PIANO.  *pp staccato*

 We

beau-ty, We — hope he'll find us clean, And at-ten-tive to our du-ty; We



sail. we sail the o - cean blue, And our sau - cy ship's a beau-ty; We're

sail, we sail the o - cean blue, And our sau - cy ship's a beau-ty; We're



*cresc.*

so-ber, so-ber men and true, And at - ten - tive to our du - ty, So-ber, so-ber men and

*cresc.*

so-ber, so-ber men and true, And at - ten - tive to our du - ty, So-ber, so-ber men and

*cresc.*

*cresc. molto*

*ff*

true. We're smart and so-ber men, And quite de-void of fe-ar In-

*ff*

true. We're smart and so-ber men, And quite de-void of fe-ar, In-

*ff*

all the Royal N. None are so smart as we are.

all the Royal N. None are so smart as we are.

*p*



*p*

SOPRANOS.

Gai - ly—

*tr* *tr* *p*

trip - ping, light - ly skip - ping, Flock the maid - ens to the ship - ping; Gai - ly—

trip - ping, light - ly skip - ping, Flock the maid - ens to the

shipping. TENORS & BASSES. Sai - lers—

Flags and guns, and pennants dip - ping, All the la - dies love the ship - ping.

sprightly, al - ways right - ly Wel - come la - dies so po - lite - ly.

TENORS & BASSES.

La - dies who can smile so bright - ly Sai - lers wel - come most po - lite - ly, welcome most po -

Sai - lers spright - ly al - ways right - ly Wel - come la - dies so po -

- lite - ly.



SOPRANOS.  
- lite - - ly. Gai - ly trip - ping, light - ly skip - ping, Flock the -

TENORS.  
We're smart and so - ber men, And  
Gai - ly trip - ping, light - ly skip - ping, Flock the

BASS.  
*p* Gai - ly trip - ping, light - ly skip - ping, Flock the

mai - dens to the ship - ping, Gai - ly trip - ping, light - ly skip - ping, Flock the -

quite de - void of fe - ar, In all the roy - al N. None

mai - dens to the ship - ping, Gai - ly trip - ping, light - ly skip - ping, Flock the

*Legato*  
mai - dens to the ship; Sai - lors spright - ly al - ways right - ly Wel - come

*Legato*  
are so smart as we are; La - dies who can smile so bright - ly Sai - lors

*Legato*  
mai - dens to the ship; La - dies who can smile so bright - ly Sai - lors

*mf*

*dim.* *p*

la-dies so po - lite

TENORS & BASSES. *d/m.* *p*

wel come most po - lite

*pp*

ly, — so po lite - ly. Gai ly tripping, lightly

ly, most po lite - ly. Gai ly tripping, lightly

*cresc.* *f* *dim.* *p*

skip ping, Sailors al ways wel come la dies most po - lite ly.

*cresc.* *f* *p*

skip ping, Sailors al ways wel come la dies most po - lite ly.

*p*



## No. 8.

## Sir Joseph, Cousin Hebe and Chorus.

*Moderato*  
CAPTAIN C.

*a tempo*

Now give three cheers I'll lead the way, Hur - rah! Hurrah! Hur - ray! Hur -

CHORUS. SOPRANO.

Hur - ray! Hur -

BASS.

Hur - ray! Hur -

*Moderato.*

PIANO.

*mf*

*f a tempo*

- ray! Hur - ray!

SIR J. PORTER. *Vivace.*

- ray! Hur - ray!

I am the mon - arch of the

- ray! Hur - ray!

10 bars  
Side drum. *Vivace.*  
(ad lib. until voice)

*p*

COUSIN HEBE.

sea, The ruler of the Queen's Na - vee, Whose praise great Bri - tain loud - ly chants: And

we are his sis-ters and his cou-sins and his aunts. CHORUS. SOPRANOS.

And we are his sis-ters and his  
TENORS & BASSES.

And they are his sis-ters and his

*cresc.*

His sis-ters and his cou-sins and his aunts.

cousins and his aunts, His sis-ters and his cousins and his aunts.

cousins and his aunts, His sis-ters and his cousins and his aunts.

*f* *p*

SIR J. PORTER.

When at an-chor here I ride, My bo-som swells with

COUSIN HEBE.

pride, And I snap my fingers at a foe-man's taunts. And so do his sisters and his



cousins and his aunts. **SOPRANOS.** His

And so do his sisters and his cousins and his aunts, His

**TENORS & BASSES.**

And so do his sisters and his cousins and his aunts, His

*cresc.*

**SIR J. PORTER.**

sisters and his cousins and his aunts. But

sisters and his cousins and his aunts.

sisters and his cousins and his aunts.

*f* *p* *dim.*

when the breez-es blow I gen-er-al-ly go be-low, And

*pp*

**COUSIN HEBE.**

seek the se-clu-sion that a ca-bin grants. And so do his sisters and his

cou\_sins and his aunts, SOPRANOS. And

And so do his sis\_ters and his cou\_sins and his aunts. And

TENORS & BASSE

And

*cresc.* so do his sis\_ters and his cou\_sins and his aunts, His sis\_ters and his cousins; Whom he

*cresc.* so do his sis\_ters and his cou\_sins and his aunts, His sis\_ters and his cousins; Whom he

*cresc.* so do his sis\_ters and his cou\_sins and his aunts, His sis\_ters and his cousins; Whom he

*cresc.*

reck\_ons up by doz\_ens, and his aunts.

reck\_ons up by doz\_ens, and his aunts.

reck\_ons up by doz\_ens, and his aunts.

Attacca.



## No 9.

## SONG.— Sir J. Porter and Chorus.

*Allegro non troppo.*

PIANO.



SIR J. PORTER.

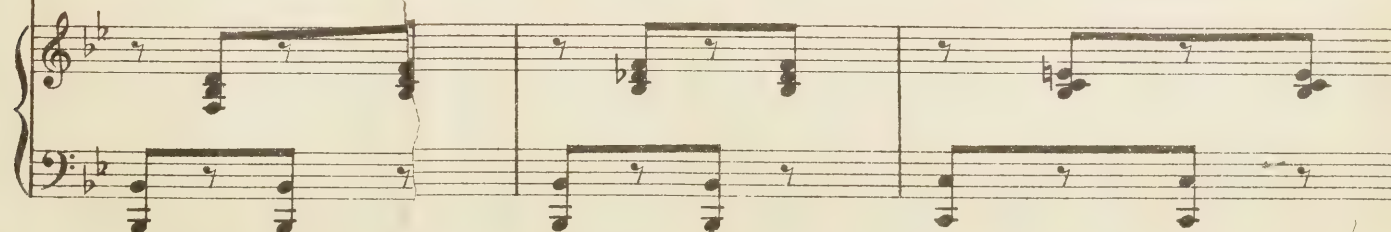
1. When  
2. As



I was a lad / serv'd a term As of - fice boy to an At - tor - ney's firm. I  
of - fice boy I made such a mark That they gave me the post - of a ju - nior clerk. I



cleand the win - dows and I swept the floor, And I po - lish'd up the han - dle of the  
serv'd the writs with a smile so bland, And I co - pied all the let - ters in a



big front door.  
big round hand.

CHORUS.

He po-lish'd up the han-dle of the big front door.  
He co-pied all the let-ters in a big round hand.

He po-lish'd up the han-dle of the big front door.  
He co-pied all the let-ters in a big round hand.

po-lish'd up that han-dle so care-ful-lee, That now I am the ru-ler of the  
co-pied all the let-ters in a hand so free, And now I am the ru-ler of the

*p*

Queen's Na-vee.  
Queen's Na-vee.

He po-lish'd up that han-dle so care-ful-lee That  
He co-pied all the let-ters in a hand so free, And

He po-lish'd up that han-dle so care-ful-lee That  
He co-pied all the let-ters in a hand so free, And



SIR J. PORTER.

3. In ser\_ving writs I  
4. Of le\_gal knowledge I ac\_

now he is the ru\_ler of the Queen's Na\_ree.

now he is the ru\_ler of the Queen's Na\_ree.

made such a name That an ar\_ticled clerk I soon be\_came; I wore clean collars and a  
-quired such a grip That they took me in - to the part\_ner-ship, And that jun - ior part - ner -

bran' new suit For the pass ex - am - in - a - tion at the In - sti - tute.  
- ship I ween Was the on - ly ship I ev - er had seen.

CHORUS.

For the  
Was the

For the  
Was the

That pass ex - am - in - a - tion did so  
That kind of ship so

pass ex - am - in - a - tion at the In - sti - tute.  
on - ly ship at he ever had seen.

pass ex - am - in - a - tion at the In - sti - tute.  
on - ly ship at he ever had seen.

well for me } That now I am the ru - ler of the Queen's Na - vee.  
suit - ed me }

That  
That

That  
That

pass ex - am - in - a - tion did so well for he } That now he is the ru - ler of the Queen's Na - vee.  
kind of ship so suit - ed he }

pass ex - am - in - a - tion did so well for he } That now he is the ru - ler of the Queen's Na - vee.  
kind of ship so suit - ed he }



## SIR J. PORTER.

5. I grew so rich that I was sent By a  
6. Now lands-men all, who - ev - er you may be, If you

*p*

pock-et borough in - to Par - lia - ment. I al - ways vo - ted at my par - ty's call, And I  
want to rise - to the top of the tree, If your soul is - n't fettered to an of - fice stool, Be

nev - er thought of think - ing for my - self at all,  
care - ful to be guid - ed by this gold - en rule,

## CHORUS.

He nev - er thought of think - ing for him -  
Be care - ful to be guid - ed by this

He nev - er thought of think - ing for him -  
Be care - ful to be guid - ed by this

*f*

I thought so lit - tle they re - ward - ed me, By  
Stick close to your desks and nev - er go to sea, And you

- self at all,  
gold - en rule,

- self at all,  
gold - en rule,

making me the ru - ler of the Queen's Na - vee.  
all may be ru - lers of the Queen's Na - vee.

He thought so lit - tle they re - ward - ed he, By  
Stick close to your desks and nev - er go to sea, And you

He thought so lit - tle they re - ward - ed he, By  
Stick close to your desks and nev - er go to sea, And you

1. making him the ruler of the Queen's Navee. Queen's Navee.  
all - may be rulers of the

2. making him the ruler of the Queen's Navee. Queen's Navee.  
all may be rulers of the



## No 9a

## EXIT FOR LADIES.

*Vivace.* SIR JOSEPH.

VOICE. For I hold that on the seas The ex-pression "if you

PIANO.

COUSIN HEBE.

please " A par-ti-cu-lar-ly gen-tle-man-ly tone im-plants. And so do his sis-ters, and his

cousins, and his aunts.

SOPRANOS.

TENORS & BASSES.

And so do his sisters, and his cousins, and his aunts! His sisters, and his cousins. Whom he

And so do his sisters, and his cousins, and his aunts! His sisters, and his cousins, Whom he

*cresc.*

reck-ons up by doz-ens, and his aunts!

reck-ons up by doz-ens, and his aunts!

# Nº 10. TRIO and CHORUS—(Ralph, Boatswain's Mate and Carpenter's Mate.)

*Moderato.*

PIANO.

§ RALPH.

1. A Bri - tish tar is a soar - ing soul; As free as a moun - tain -  
 2. His eyes should flash with an in - born fire, His brow with scorn be—

BOATSWAIN.

1. A Bri - tish tar is a soar - ing soul, As free as a moun - tain -  
 2. His eyes should flash with an in - born fire, His brow with scorn be—

CARPENTER.

1. A Bri - tish tar is a soar - ing soul, As free as a moun - tain  
 2. His eyes should flash with an in - born fire, His brow with scorn be

bird;— His en - er - ge - tic fist Should be rea - dy to re - sist A  
 wrung; He ne - ver should bow down To a dom - i - neer - ing frown, Or the

bird;— His en - er - ge - tic fist Should be rea - dy to re - sist A  
 wrung; He ne - ver should bow down To a dom - i - neer - ing frown, Or the

bird; His en - er - ge - tic fist Should be rea - dy to re - sist A  
 wrung; He ne - ver should bow down To a dom - i - neer - ing frown, Or the



dic - ta - to - rial word; And his  
tang of a ty - rant tongue; And his

dic - ta - to - rial word; His nose should pant,  
tang of a ty - rant tongue; His foot should stamp,

dic - ta - to - rial word; His nose should pant, And his  
tang of a ty - rant tongue; His foot should stamp, And his

lip should curl, And his brow should furl,  
throat should growl, And his face should scowl,

His cheeks should flame, His  
His hair should twirl, His

lip should curl, His cheeks should flame, And his brow should  
throat should growl, His hair should twirl, And his face should

And his heart should glow, And his fist be e-ver ready For a  
And his breast pro - trude, And this should be his cus - tom - a - ry

bo - som should heave, And his fist be e-ver ready For a  
eyes should flash, And this should be his cus - tom - a - ry

furl, And his bo - som should heave, And his heart should glow, And his fist e-ver  
scowl, And his eyes should flash, And his breast pro - trude, And this his

## TENORS.

*Più vivace.**cresc.*

*rall.*  
knock - down blow,  
at - ti - tude.

His nose should pant, And his lip should curl, His  
His foot should stamp, And his throat should growl, His

## BASSES.

*rall.*  
knock - down blow,  
at - ti - tude.

His nose should pant, And his lip should curl, His  
His foot should stamp, And his throat should growl, His

*rall.*  
réa - dy For a knock - down blow,  
cus - tom - a - ry at - ti - tude.

*Più vivace.**cresc.*

cheek should flame, And his brow should furl, His bo - som should heave, And his  
hair should twirl, And his face should scowl, His eyes should flash, And his

cheek should flame, And his brow should furl, His bo - som should heave, And his  
hair should twirl, And his face should scowl, His eyes should flash, And his

*cresc.*

*f*  
heart should glow, And his fist be ev - er read - y For a knock-down blow.  
breast pro - trude, And this should be his cus - tom - a - ry

*f*  
heart should glow, And his fist be ev - er read - y For a knock-down blow.  
breast pro - trude, And this should be his cus - tom - a - ry

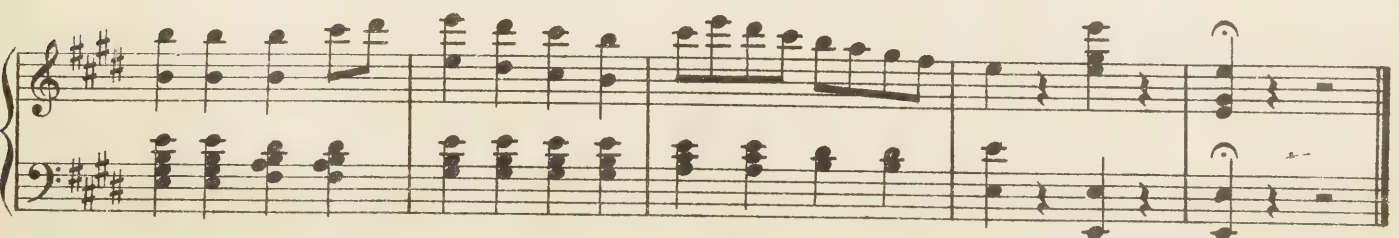
*Vivace.*





Vocal entry and piano accompaniment. The vocal part begins with a whole note rest, followed by a second ending marked '2.' with the lyrics 'at - ti - tude, his at - ti -'. The piano accompaniment continues with a melodic line in the right hand and chords in the left hand.

Vocal and piano accompaniment. The vocal part continues with the lyrics 'tude, his at - ti - tude, his at - ti - tude.' The piano accompaniment features a melodic line in the right hand and chords in the left hand, ending with a forte (f) dynamic marking.



## Nº 11.

## DUET,—(Josephine and Ralph.)

*Allegro con brio.* JOSEPHINE.

VOICE. Re - frain, au - da - cious

PIANO. *ff* *fp*

tar, Your suit from press - ing, Re - mem - ber what you are, And whom ad -

- dress - ing, Re - frain, au - da - cious tar, Your suit from press - ing, Re - mem - ber what you are, And

whom addressing, Re - frain, audacious tar, Re - member what you are. *p (aside)* I'd



*Un poco più lento.*

laugh my rank to scorn, In u - nion ho - ly, Were he more highly born Or I — more

*p*

low - ly, I'd laugh my rank to scorn, In u - nion ho - ly, Were he more high - ly

*cresc.* *dim.* *p* *ritard.*

*mf* *dim.* *colla voce*

born Or I more low - ly. *Tempo I.* Proud

*pp* *ff*

RALPH.

la - dy, have your way, Un - feeling beau - ty! You speak, and I o -

*p*

- bey, It is — my — du - ty; I am the lowliest star that sails the wa - ter, And

you, proud maiden, are my cap\_tain's daughter; Proud la - dy, have your way, You

Un poco più lento.

(aside) *p* speak, and I o - bey. My heart, with an\_guish

torn, Bows down - be - fore her; She laughs my love to scorn; Yet I - a -

*cresc.* *dim.* *p* *rit.*

-dore her, My heart, with anguish torn, Bows down be - fore - her. She laughs my love to

*mf* *dim.* *colla voce*

*Tempo I.* JOSEPHINE.

scorn, Yet I a - dore her. Re - frain au\_da\_cious tar, Your suit from



*piu lento*  
*p*

pressing!

RALPH.

*f*

*piu lento*  
*p*

Proud la - dy, have your way, Un - feel - ing beau - ty! My

*piu lento*

laugh my rank to scorn, In u - nion ho - ly, Were he more high - ly born — Or

heart with an - guish torn, Bows down be - fore her; She laughs my love to scorn, — Yet

*p*

*rit.* *pp*

I more low - ly.

*rit.* *pp*

I a - dore — her.

*rit.* *pp* *p*

## FINALE.-ACT I.

*Allegretto moderato.*RALPH. *Recit.*

VOICE.

Can I survive this o-ver-bear-ing? Or live a life of mad des-

PIANO.

*fp*

- pair-ing? My prof-fer'd lovedespis'd, re-ject-ed? No, no, it's not to be ex-

- pect-ed!

*Allegro con brio.*

RALPH.

Messmates a-hoy! come here! come here!

SOPRANOS.

Aye, aye, my boy! what cheer! what cheer! Now, tell us pray, without de-lay, what does she say? What

TENORS &amp; BASSES.

Aye, aye, my boy! what cheer! what cheer! Now, tell us pray, without de-lay, what does she say? What



## RALPH.

The mai - den treats my suit with scorn, Re -

cheer! what cheer!

cheer! what cheer!

*ff* *p*

- jects my hum - ble gift, my la - dy. She says I am ig - no - bly born, And

cuts my hopes a - drift, my la - dy.

Oh! cru - el one! oh! cru - el one!

Oh! cru - el one! oh! cru - el one!

*f*

## DEADEYE.

She spurns your suit! O - ho! O - ho! I told you so! I told you so!

## COUSIN HEBE.

Shall they submit? are they but slaves? Love comes a like to high and low— Bri—

## BOATSWAIN.

Shall we submit? are we but slaves? Love comes a like to high and low— Bri—

## CHORUS.

Shall they submit? are they but slaves? Love comes a like to high and low— Bri—

Shall we submit? are we but slaves? Love comes a like to high and low— Bri—

- tan - nia's sai - lors rule the waves, And shall they stoop to in - sult?

- tan - nia's sai - lors rule the waves, And shall we stoop to in - sult?

- tan - nia's sai - lors rule the waves, And shall they stoop to in - sult? No! no!

- tan - nia's sai - lors rule the waves, And shall we stoop to in - sult? No! no!



## DEADEYE.

You must sub-mit, you are but slaves; A la-dy she! O-ho! O - ho! You low-ly

toi-lers of the waves, Shespu-rns you all- I told you so!

SOPRANOS.  
Shall they sub-mit?

TENORS & BASSES.  
Shall we sub-mit?

COUSIN HEBE.  
Shall they submit? are they but slaves?

BOATSWAIN.  
Shall we submit? are we but slaves?

DEADEYE.  
You must sub-mit you are but

are they but slaves? Shall they submit? are they but slaves?

are we but slaves? Shall we submit? are we but slaves?

Love comes a-like to high and low— Bri - tan - nia's sai - lor's

Love comes a-like to high and low— Bri - tan - nia's sai - lor's

slaves; A la - dy she! O - ho! O - ho! O - ho!

Love comes a-like to high and low— Bri - tan - nia's sai - lor's

Love comes a-like to high and low— Bri - tan - nia's sai - lor's

## DEADEYE.

She spurns you all, She spurns you all— I told you so!

COUSIN HEBE & SOPRANOS.

rule the waves And shall they stoop to in - sult? No! no!

BOATSWAIN & BASS.

rule the waves And shall we stoop to in - sult? No! no!



RALPH. *Un poco più lento*

My friends, my leave of life I'm tak - ing, For oh, my heart, my heart is

break - ing; When I am gone, oh pri - thee, tell The maid that, as I died, I lov'd her

## CHORUS.

well! Of life, a - las, his leave he's tak - ing, For

ah! his faithful heart is break - ing. When he is gone we'll sure - ly

that, as he died, he lov'd her well.

RALPH. *p*.

tell The maid as he died, he lov'd her well. Be warn'd, my

tell The maid as he died, he lov'd her well.

mess - mates all Who love in rank a - bove you - For Jo - sephine I

JOSEPHINE. RECIT.

Tutti. CHORUS. SOPRANOS.

fall!

Ah! stay your hand! I love you!

TENORS & BASSES.

(Ah! stay your hand - she loves you!

SOPRANOS.

RALPH.

JOSEPHINE.

TENORS & BASSES.

Loves me?

Loves you!

Yes! Yes! Ah yes!

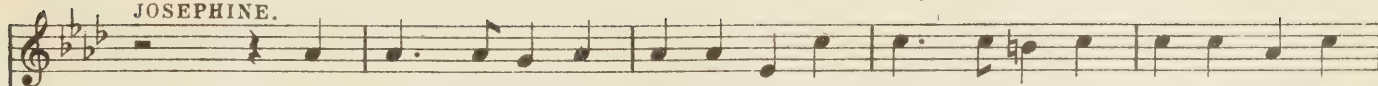
she loves

you!



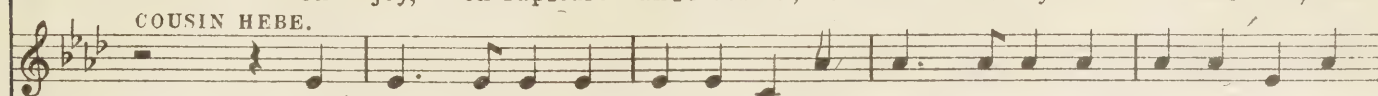
*Allegro vivace.*

JOSEPHINE.



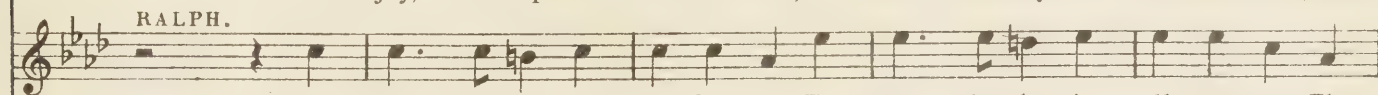
Oh joy, oh rap\_ture un\_foreseen, For now the sky is all se\_rene, The

COUSIN HEBE.

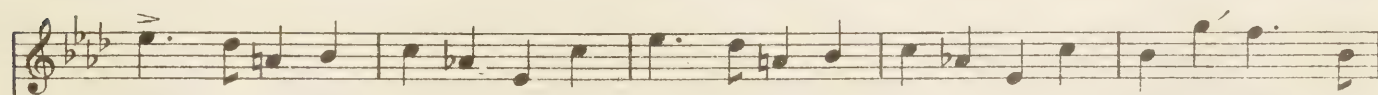


Oh joy, oh rap\_ture un\_foreseen, For now the sky is all se\_rene, The

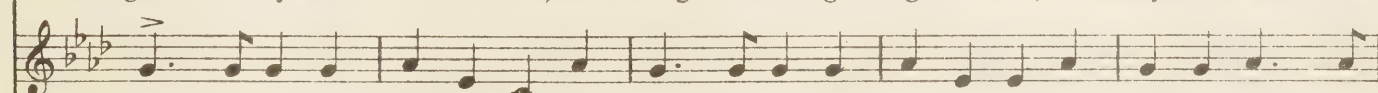
RALPH.



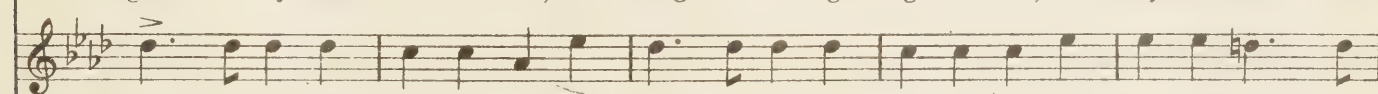
Oh joy, oh rap\_ture un\_foreseen, For now the sky is all se\_rene, The

*Allegro vivace.*

god of day-the orb of love, Has hung his en\_sign high a\_bove, The sky is all a-



god of day-the orb of love, Has hung his en\_sign high a\_bove, The sky is all a-

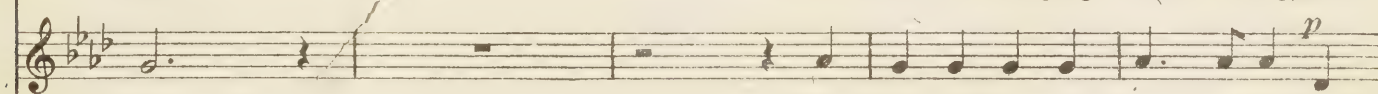


god of day-the orb of love, Has hung his en\_sign high a\_bove, The sky is all a-



- blaze.

We'll chase the lag\_ging hours a\_long, And



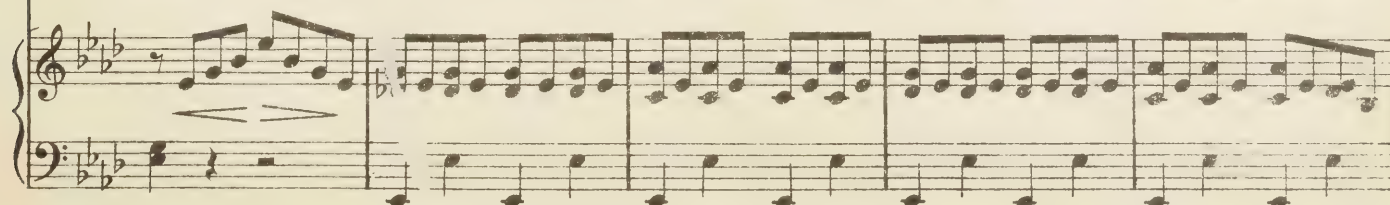
- blaze.

We'll chase the lag\_ging hours a\_long, And



- blaze.

With woo\_ing words and lov\_ing song, We'll chase the lag\_ging hours a\_long, And



if we find the mai - den coy, We'll mur - mur forth de - cor - ous joy In

if we find the mai - den coy, We'll mur - mur forth de - cor - ous joy In

if I find the mai - den coy, I'll mur - mur forth de - cor - ous joy In

*p*

drea - - - my roun - de - lays!

drea - - - my roun - de - lays!

drea - - - my roun - de - lays!

DEADEYE.

He thinks he's

won his Jo - seph - ine, But tho' the sky is now se - rene, A frowning thun - der - bolt a -

*f*

*p*

won his Jo - seph - ine, But tho' the sky is now se - rene, A frowning thun - der - bolt a -

*stacc.*



bove May end their ill - as-sor-ted love Which now is all a - blaze. Our

*p*

captain ere the day is gone Will be ex-treme-ly down up-on The wicked men who

art em-ploy To make his Jo-seph - ine less coy In ma-ny va-rious

*cresc.* *f*

JOSEPHINE.  
Oh joy, oh rapture un-foreseen, For now the sky is all se-rene, The

COUSIN HEBE.  
Oh joy, oh rapture un-foreseen, For now the sky is all se-rene, The

RALPH.  
Oh joy, oh rapture un-foreseen, For now the sky is all se-rene, The

ways. Our captain soon, unless I'm wrong, Will be ex-

*f* *p*

God of day, the orb of love, Has hung his en - sign high a - bove, The

God of day, the orb of love, Has hung his en - sign high a - bove, The

God of day, the orb of love, Has hung his en - sign high a - bove, The

- treme - ly down up - on The wick - ed men who art em - ploy, Will be ex -

*cres - - - cen -*

sky is all a - - - - -

sky is all a - - - - -

sky is all a - - - - -

- treme - ly down up - on The wick - ed men, will be extremely down up - on the men In many various

*- - do f*



- blaze, is all a - blaze, is all a -

- blaze, is all a - blaze, is all a -

- blaze, is all a - blaze, is all a -

ways, In ma\_ny various ways, Our captain soon will

*p*

- blaze, The sky is all, is all a - blaze. \_\_\_\_\_

- blaze, The sky is all, is all a - blaze. \_\_\_\_\_

- blaze, The sky is all, is all a - blaze. \_\_\_\_\_

be extremely down up on The wick\_ed men in ma\_ny various ways. \_\_\_\_\_

*cres - - cen - - do*

JOSEPHINE. *p*

HEBE. This ve - ry night, With -

RALPH. With ba - ted breath, *p*

And muf - fled oar,

Exactly the same time.

*pp staccato*

- out a light, A cler - gy - man

As still as death

We'll steal a - shore. Shall

JOSEPHINE.

RALPH. And then we can

make us one Re -

BOATSWAIN.

At half - past ten,



JOSEPHINE. COUSIN HEBE.

This ve - ry night, With

- turn, for none.

BOATSWAIN.

Can part them then!

CHORUS.

*p* This ve - ry night. With

*p* This ve - ry night, With

RALPH. JOSEPHINE. COUSIN HEBE. RALPH.

ba - ted breath And muf - fled oar - With - out a light, As still as death We'll

ba - ted breath And muf - fled oar - With - out a light, As still as death They'll

ba - ted breath And muf - fled oar - With - out a light, As still as death They'll

JOSEPHINE. RALPH. COUSIN HEBE. JOSEPHINE.

steal a - shore. A cler - gy - man Shall make us one At half - past ten, And

ROATSWAIN.

At half - past ten,

steal a - shore. A cler - gy - man Shall make them one At half - past ten, And

steal a - shore. A cler - gy - man Shall make them one At half - past ten, And

JOSEPHINE.

then we can

MRS. CRIPPS. This ve - ry

RALPH. Can part them then! This

Re - turn, for none

BOATSWAIN. This

Can part them then! This

CARPENTER. This

then they can Re - turn, for none Can part them then! This ve - ry

then they can Re - turn, for none Can part them then! This



night, With ba - ted breath And muf - fled oar, Without a light As still as death We'll steal ashore. A cler - gy -

ve - ry night, With ba - ted breath And muf - fled oar - With -

ve - ry night, With ba - ted breath And muf - fled oar - With -

ve - ry night, With ba - ted breath And muf - fled oar - With -

ve - ry night, With ba - ted breath And muf - fled oar - With -

night, With ba - ted breath And muf - fled oar, Without a light As still as death We'll steal ashore. A cler - gy -

ve - ry night, With ba - ted breath And muf - fled oar - With -

*sempre p e stacc.*

- man Shall make us one At half - past ten, And then we can Re - turn, for none Can part us then! A cler - gy -

- out a light, As still as death We'll steal a - shore A

- out a light, As still as death We'll steal a - shore. A

- out a light, As still as death We'll steal a - shore. A

- out a light, As still as death We'll steal a - shore. A

- man Shall make them one At half - past ten, And then they can Re - turn, for none Can part them then! A cler - gy -

out a light, As still as death We'll steal a - shore. A



man Shall make us one At half-past ten, And then we can Re-turn, for none Can part us then! This ve-ry

cler - gy - man Shall make them one At half - past ten. This ve-ry

cler - gy - man Shall make them one At half - past ten. This ve-ry

cler - gy - man Shall make them one At half - past ten. This ve-ry

cler - gy - man Shall make them one At half - past ten. This ve-ry

man Shall make them one At half-past ten, And then they can Re-turn, for none Can part them then! This ve-ry

cler - gy - man Shall make them one At half - past ten. This ve-ry

cresc. ff

[illegible]



*ff*

- man Shall make us one At half-past ten, And then we can Re-turn, for none, none,

- man Shall make them one At half-past ten, And then they can Re-turn, for none, none,

- man Shall make us one At half-past ten, And then we can Re-turn, for none, none,

- man Shall make them one At half-past ten, And then they can Re-turn, for none, none,

- man Shall make them one At half-past ten, And then they can Re-turn, for none, none,

- man Shall make them one At half past ten, And then they can Re-turn, for none, none,

- man Shall make them one At half past ten, And then they can Re-turn, for none, none,

*ff*

*p*

part us then!

*p*

part them then!

*p*

part us then!

*p*

none Can part them then!

*p*

none Can part them then!

*p*

none Can part them then!

*p*

none Can part them then!

*p*

DEADEYE.

*Recit. Moderato.*

For - - bear, nor car - ry out the scheme you've plann'd, She is a

la - dy - you a fore-mast hand! Re - mem - ber, she's your gallant captain's daughter,

*Allegro.*CHORUS. *Tutti.*

And you, the mean - est slave that crawls the wa - ter! Back, ver - min,

back, Nor mock us! Back, ver - min, back, You shock us!



*Allegro con brio.*

ff

First system of piano introduction in 6/8 time, featuring a treble and bass staff with a forte (ff) dynamic marking.

Second system of piano introduction, continuing the melodic and harmonic development in the treble and bass staves.

SOPRANOS. ff

Let's give three cheers for the sai - lor's bride Who casts all thought of rank a - side - Who

TENORS & BASSES. ff

Let's give three cheers for the sai - lor's bride Who casts all thought of rank a - side - Who

Vocal entry for Sopranos, Tenors, and Basses, marked *ff*. The lyrics are: "Let's give three cheers for the sailor's bride Who casts all thought of rank a-side - Who".

Third system of piano accompaniment, providing harmonic support for the vocal entry.

gives up home and for - tune too, For the hon - est love of a sai - lor true! Tra,

gives up home and for - tune too, For the hon - est love of a sai - lor true! Tra,

Fourth system of vocal melody and piano accompaniment. The lyrics continue: "gives up home and for - tune too, For the honest love of a sailor true! Tra,".

Fourth system of piano accompaniment, concluding the piece with sustained chords in the bass and moving lines in the treble.

[illegible][illegible]

The musical score is written for voice and piano. The vocal part is on a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are: "la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la. Let's". The piano accompaniment consists of two staves, treble and bass, with a key signature of two flats. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The score is marked with a forte (*ff*) dynamic at the beginning and end of the piano part.



give three cheers for the sai - lor's bride, Who casts all thought of rank a - side— Who

give three cheers for the sai - lor's bride, Who casts all thought of rank a - side— Who

gives up home and for - tune too For the hon - est love of a sai - lor true!

gives up home and fer - tune too For the hon - est love of a sai - lor true!

JOSEPHINE, COUSIN HEBE, MRS. CRIPPS & SOPRANOS.  
*Vivace.*

For a British tar is a soaring soul As

free as a moun-tain bird;— His— en-er-get-ic fist should be rea-dy to re-sist A

dic-ta-to-rial word!— His— eyes should flash with an in-born fire, His

brow with scorn be wrung; He ne-verse-should bow down to a dom-i-neering frown, Or the

tang of a ty-rant tongue.

RALPH, BOATSWAIN & CARPENTER.

TENORS & BASSES. *Unison.*

His nose should pant and his lip should curl, His



cheeks should flame and his brow should furl, His bo - som should heave and his

*cresc.*

heart should glow, And his fist be e - ver rea - dy for a knock-down blow.

*f*

SOPRANOS.

His foot should stamp and his throat should growl, His

RALPH with TENORS.

BOATSWAIN & CARPENTER, with BASSES.

His foot should stamp and his throat should growl, His

*ff*

hair should twirl and his face should scowl; His eyes should flash and his breast protrude, And

hair should twirl and his face should scowl; His eyes should flash and his breast protrude, And

JOSEPHINE.

this should be his cus-tom-a-ry at-ti-tude, His eyes — should flash, his

COUSIN HEBE.

this should be his cus-tom-a-ry at-ti-tude, His eyes — should flash, his

RALPH.

this should be his cus-tom-a-ry at-ti-tude, His eyes — should flash, his

BOATSWAIN.

this should be his cus-tom-a-ry at-ti-tude, His eyes — should flash, his

CARPENTER.

this should be his cus-tom-a-ry at-ti-tude, His eyes — should flash, his

SOPRANOS.

this should be his cus-tom-a-ry at-ti-tude, his at-ti-tude,

TENORS &amp; BASSES.

this should be his cus-tom-a-ry at-ti-tude, his at-ti-tude,

breast — pro-trude, His eyes — should

breast — pro-trude, His eyes — should

breast — pro-trude, His eyes — should

breast — pro-trude, His eyes — should

breast — pro-trude, His eyes — should

his at-ti-tude,

his cus-tom-a-ry

his at-ti-tude,

his cus-tom-a-ry



flash, his eyes \_\_\_\_\_ should flash, his breast \_\_\_\_\_ pro -

flash, his eyes \_\_\_\_\_ should flash, his breast \_\_\_\_\_ pro -

flash, his eyes \_\_\_\_\_ should flash, his breast \_\_\_\_\_ pro -

flash, his eyes \_\_\_\_\_ should flash, his breast \_\_\_\_\_ pro -

flash, his eyes \_\_\_\_\_ should flash, his breast \_\_\_\_\_ pro -

at - ti - tude, his at - ti - tude, his

at - ti - tude, his at - ti - tude, his

*Stringendo.*

- trude, His eyes \_\_\_\_\_ should flash, \_\_\_\_\_

- trude, His eyes \_\_\_\_\_ should flash, \_\_\_\_\_

- trude, His eyes \_\_\_\_\_ should flash. should flash, \_\_\_\_\_

- trude, His eyes \_\_\_\_\_ should flash, \_\_\_\_\_

- trude, His eyes \_\_\_\_\_ should flash, \_\_\_\_\_

at - ti - tude. His eyes, \_\_\_\_\_

at - ti - tude. His eyes, \_\_\_\_\_

*Più vivo.*

*Più vivo.*





throat, his throat should growl, His hair should twirl and his

throat, his throat should growl, His hair should twirl and his

throat, his throat should growl, His hair should twirl and his

throat, his throat should growl, His hair should twirl and his

throat, his throat should growl, His hair should twirl and his

throat, his throat should growl, His hair should twirl and his

throat, his throat should growl, His hair should twirl and his

face, his face should scowl;

face, his face should scowl;

face, his face should scowl;

face, his face should scowl;

face, his face should scowl;

face should scowl, His eyes should flash, His breast pro-trude, And this should be his

face should scowl, His eyes should flash, His breast pro-trude, And this should be his

And this his at - - - ti - tude.

And this his at - - - ti - tude.

And this his at - - - ti - tude.

And this his at - - - ti - tude.

And this his at - - - ti - tude.

cus\_tom\_a\_ry at - - - ti - tude.

cus\_tom\_a\_ry at - - - ti - tude.

*ff*

1. 2.

*rall.*

END OF ACT I.



## ENTR'ACTE.

*Tempo moderato.*

PIANO.

*mf* *p*

*rall.* *p a tempo*

## Act II.



Nº 13.

SONG—(Captain Corcoran.)

*Moderato.*

VOICE.

PIANO.

*p* *fz* *p a tempo*

CAPTAIN C.

Fair moon, to thee I— sing! Bright re-gent of the hea - vens,

Say, why is ev - 'ry - thing— Ei - ther at six-es or at se - vens?

Say, why is ev - 'ry - thing— Ei - ther at six-es or at se - vens? I have



liv'd hi-ther-to Free from the breath of—

slan-der, Be-lov'd by all my crew, A

real-ly po-pu-lar Com-man-der. But now my kind-ly crew re-

-bel,— My daugh-ter to a tar is par-tial. Sir

Jo-seph storms, and, sad to tell, He threat-ens a court-

*cresc.*





N<sup>o</sup> 14.

## DUET—(Mrs. Cripps and Captain Corcoran.)

*Allegro.*

VOICE. *MRS. CRIPPS.*

Things are sel - dom what they seem,

PIANO. *p* *ff* *p*

Skim milk mas - que - rades as cream; High - lows pass as pa - tent leathers.

*CAPTAIN C.*

Jack - daws strut in pea - cocks' feathers. Ve - ry true, so they do.

*MRS. CRIPPS.*

Black sheep dwell in ev - 'ry fold, All that glit - ters is not gold;

*ff* *p*

Storks turn out to be but logs, Bulls are but in - flat - ed frogs.

CAPTAIN C. MRS. CRIPPS.

So they be, fre - quent - ly. Drops the wind and

stops the mill, Tur - bot is am - bi - tious brill; Gild the far - thing if you will,

CAPTAIN C.

Yet it is a far - thing still. Yes, I know, that is so:

Tho' to catch your drift I'm striving, It is sha - dy, it is sha - dy,



I don't see at what you're dri-ving, Mystic la - dy, mystic la - dy.

MRS. CRIPPS.

Stern con-vic - tion's o'er him steal-ing That the mys - tic la - dy's deal-ing

CAPTAIN C.

Stern con-vic - tion's o'er me steal-ing That the mys - tic la - dy's deal-ing

In o-ra - cu-lar re-veal-ing. That is so.

In o-ra - cu-lar re-veal-ing. Yes, I know.

*p* *ff*

CAPTAIN C.

Tho' I'm a - ny - thing but cle-ver I could talk like that for e-ver! Once a cat was

*p*

## MRS. CRIPPS.

kill'd by care, On - ly brave de - serve the fair. Ve - ry true, so they do:

## CAPTAIN C.

Wink is of - ten good as nod, Spoils the child who spares the rod;

*ff* *p*

## MRS. CRIPPS.

Thirs - ty lambs run fox - y dangers, Dogs are found in ma - ny mangers. Fre - quentleel

## CAPTAIN C.

I a - gree. Paw of cat the chest - nutsnatches, Worn out garments

*ff* *p*

show new patches; On - ly count the chick that hatches, Men are grown up catch - y catches.



## MRS CRIPPS.

Yes, I know that is so, Tho' to catch my drift he's striv - ing, I'll dis -

- sem - ble! I'll dis - sem - ble! When he sees at what I'm

driv - ing, Let him trem - ble! Let him trem - ble!

## MRS CRIPPS.

Tho' a mys - tic tone I - bor - row, He will learn the truth with sor - row;

## CAPTAIN C.

Tho' a mys - tic tone you bor - row, I shall learn the truth with sor - row;

Here to-day and gone to-mor-row. That is so.

Here to-day and gone to-mor-row. Yes, I know.

I'll dis-semble, I'll dis-semble, Let him tremble! Let him

Tho' a mys-tic tone you borrow, I shall learn the truth with sorrow.

tremble! Let him tremble! Yes, I know, that is so. *a tempo*

Here to-day and gone to-morrow, Yes, I know, that is so. *a tempo*

*pp* *a tempo* *ff*



## No 15.

## SCENA—(Josephine.)

*Andante.*

VOICE. The hours creep on a - pace, My

PIANO. *p*

guil - ty heart is quak - ing; Oh, that I might re - trace The step that I am

tak - ing; It's fol - ly it were ea - sy to be shew - ing: What I am giv - ing

up, and whither go - - ing! { On the one hand, papa's luxurious home, } brasses,  
hung with ancestral armour and old

Carved oak and tapestry from distant Rome,  
rare "blue and white" Venetian finger - glass - es, Rich Oriental rugs,  
luxurious sofa pil - lows, And

ev - 'rything that is - n't old, from Gil-lows! And, on the other, a dark and dingy room  
in some back street with stuffy children crying,

Where organs yell, and clacking housewives  
fume, and clothes are hanging out all day a - dry - ing, With one cracked looking -  
glass to see your face in, and

*Allegro con spirito.*  
dinner served up  
in a pudding - ba - sin!  
*cresc. molto.* *f*



A sim - ple sai - lor, low - ly born; Un - let - ter'd and un -

- known; Who toils for bread from ear - ly morn Till half the night has

flown, Till half the night has flown. No gold - en rank can

he im - part, No wealth of house or land; No for - tune, save his

trus - ty heart, And hon - est, brown right hand, his trus - ty heart, and brown right hand; And

yet he is so won\_drous fair, That love for one so pass\_ing rare, So

*p*

peerless in his man - ly beau - ty, Were lit\_tle else than so - lemn du - ty, Were

*p*

lit\_tle else than so - lemn du - ty! Oh god of

*rallentando*

*rall.*

*ad lib.* love and god of rea\_son say,— Which of you twain shall my poor heart o - bey? *a tempo* A

*p*

sim - ple sai - lor, low - ly born, Un - let - ter'd and un - known,— No



gold - en rank can he im-part, No wealth of house or land, No

for-tune, save his trus-ty heart, And hon-est, brown right hand, his trus-ty heart and right

hand, Oh god of love and god of rea-son, say, Which of you

*cresc.*

twain shall my poor heart, - my poor heart o -

*mf*

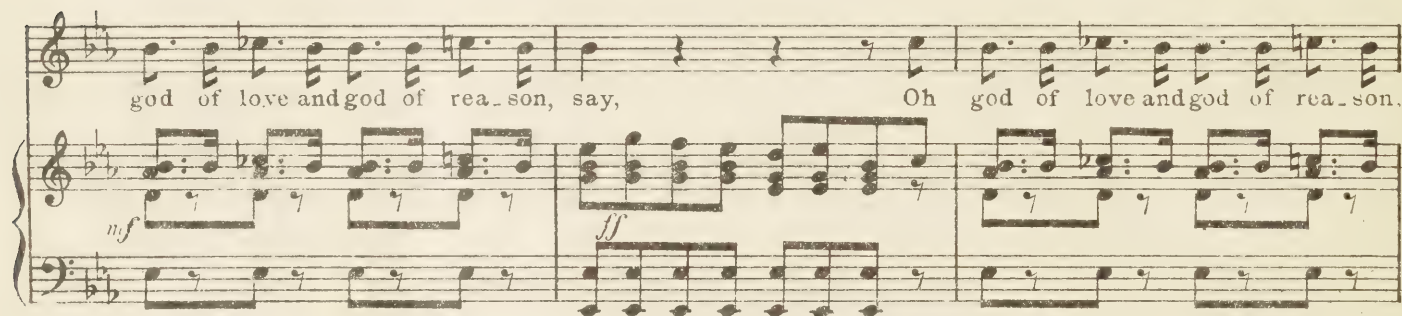
- bey, God of love, god of rea-son, god of reason, god of love, say, -

*p* *cresc.* *f* *f*



Which shall my poor heart o - bey? Oh

*fz* *fz* *ff*



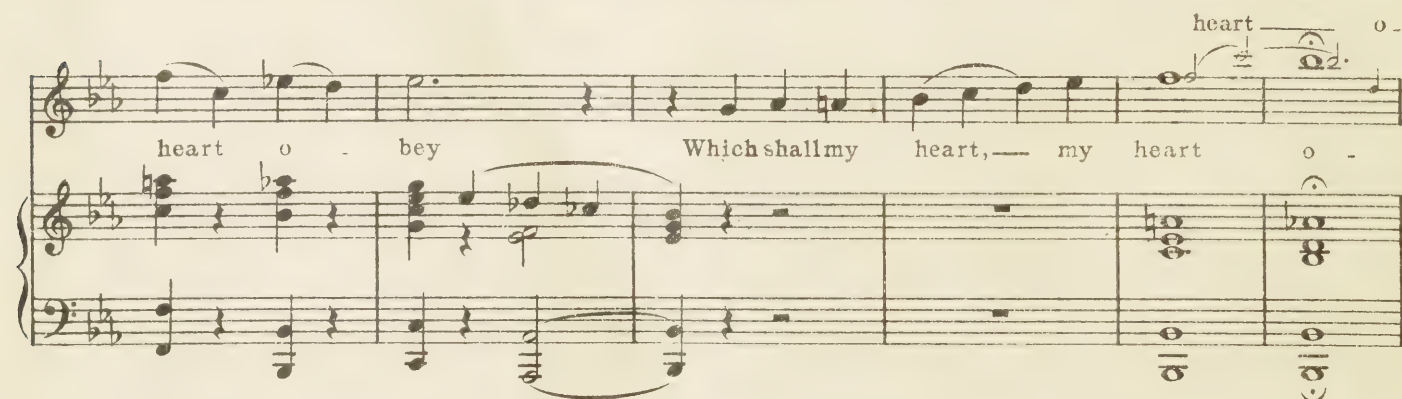
god of love and god of rea-son, say, Oh god of love and god of rea-son.

*mf* *ff*



say, Which of you twain shall my poor heart — o - bey, my —

*ff*



heart o - bey Which shall my heart, — my heart o -

heart o -



- bey.



No 16. TRIO:—(Josephine, Captain Corcoran, and Sir J. Porter.)

*Allegro vivace.*

PIANO. *f*

JOSEPHINE.

3. Ne-ver mind the why and where-fore, Love can le-vel ranks, and

CAPTAIN C.

1. Ne-ver mind the why and where-fore, Love can le-vel ranks, and

SIR J. PORTER.

2. Ne-ver mind the why and where-fore, Love can le-vel ranks, and

therefore I ad-mit the ju-ris-dic-tion; A-bly have you play'd your part, You have  
therefore, Though his Lordship's station's migh-ty, Though stu-pen-dous be his brain, Though her  
therefore, Though your nau-ti-cal re-la-tion In my set could scarcely pass, Though you

car - ried firm con - vic - tion To my hes - i - ta - ting heart.  
 tastes are mean and fligh - ty, And her for - tune poor — and plain —  
 oc - cu - py a sta - tion In the low - er mid - dle class —

## CAPTAIN C. &amp; SIR J. PORTER. (every time.)

Ring the mer - ry bells on board ship, Rend the air with warb - ling wild,

## CAPTAIN C.

CAPTAIN C.  
(each verse.)

## SIR J. PORTER.

For the u - nion of his Lord - ship With a hum - ble cap - tain's child. For a  
 of my Lord - ship With a hum - ble cap - tain's child.

JOSEPHINE.  
(each verse.)SIR J. PORTER.  
(each verse.)

hum - ble cap - tain's daugh - ter, For a gal - lant cap - tain's daugh - ter And a



## JOSEPHINE.

Lord who rules the wa-ter. And a tar who ploughs the wa-ter.

## JOSEPHINE. 1st &amp; 2nd Verses.

Let the air with joy be la-den, Rend with songs the air a-bove,  
CAPTAIN C. & SIR J. PORTER.

Let the air with joy be la-den, Rend with songs the air a-bove,

For the u-nion of a mai-den With the man who owns her love.

For the u-nion of a mai-den With the man who owns her love.

*f* 3rd Verse.

Let the air with joy be la - den,

CAPTAIN C. & Sir J. PORTER.

Ring the mer - ry bells on board ship,

For the u - nion of a mai - den,

For her u - nion with his Lord - ship,

Rend with songs the air a - bove, For the man who owns her love,

Rend with songs the air a - bove, For the man who owns her love,

*f*



Rend with songs the air a - bove, For the man who owns

Rend with songs the air a - bove, For the man who owns

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in grand staff (treble and bass clef) with the same key signature. The lyrics "Rend with songs the air a - bove, For the man who owns" are written below both vocal staves. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

her love. \_\_\_\_\_

her love. \_\_\_\_\_

The second system continues the musical score. It features two vocal staves and a piano accompaniment. The vocal staves have the lyrics "her love." followed by a long horizontal line indicating a sustained note. The piano accompaniment includes a forte (*f*) dynamic marking and continues with a similar eighth-note accompaniment pattern. The system concludes with a double bar line.

The third system of the musical score consists of a piano accompaniment in grand staff. It continues the eighth-note accompaniment pattern from the previous systems, with various chordal textures in the treble and bass staves. The system ends with a double bar line.

The fourth system of the musical score consists of a piano accompaniment in grand staff. It continues the eighth-note accompaniment pattern, leading to the final measures of the piece. The system concludes with a double bar line.

## No. 17.

## DUET— (Captain Corcoran and Deadeye.)

DEADEYE.

VOICE. Kind Captain, I've im - por - tant in - for - ma -

PIANO.

- tion— Sing hey, the kind Com - man - der that you are— A -

- bout a cer - tain in - ti - mate re - la - - - tion, Sing hey, the mer - ry

CAPTAIN C.

The mer - ry, mer - ry mai - den, The

mai - den and the tar. The mer - ry, mer - ry



mer - ry, mer - ry mai - den, Sing hey, the mer - ry mai - der— and the  
mai - den, The mer - ry, mer - ry mai - den, The mai - den— and the

CAPTAIN C.  
tar. Good  
tar.

fel - low, in con - un - drums you are speak - - ing— Sing hey, the mys - tic

sai - lor that you are— The an - swer to them vain - ly I am

seek - - ing, Sing hey, the mer - ry mai - den and the tar.

The mer - ry, mer - ry mai - den, The mer - ry, mer - ry mai - den, Sing  
The mer - ry mer - ry mai - den, The mer - ry, mer - ry

hey, the mer - ry mai - den— and the tar.  
mai - den, The mai - den— and the tar.



## DEADEYE.

3 Kind Cap - tain, your young la - dy is a - sigh - - ing— Sing

hey, the sim - ple Cap - tain that you are— This ve - ry night with

Rack-straw to be fly - - ing, Sing hey, the mer - ry mai - den and the

## CAPTAIN C.

The mer - ry, mer - ry mai - den, The

## DEADEYE.

tar.

The mer - ry, mer - ry

mer - ry, mer - ry mai - den, The much too mer - ry mai - den— and the  
mai - den, The mer - ry, mer - ry mai - den, The mai - den— and the

CAPTAIN C.  
tar. 4. Good  
tar.

fel - low, you have giv - en time - ly warn - ing— Sing hey, the thoughtful

sai - lor that you are— I'll talk to Mas - ter Rack - straw in the



morn - ing, Sing hey, the cat - o' - nine - tails and the tar.

The mer - ry cat - o' - nine - tails, The mer - ry cat - o -

The mer - ry cat - o' - nine - tails, The

- nine - tails, The mer - ry cat - o' - nine - tails— and the tar.

mer - ry cat, The mer - ry cat o' - nine - tails— and the tar.

## No 18.

## SOLI and CHORUS.

*Moderato.* *pp* TENORS & BASSES.

VOICE. *pp* Care - ful - ly on tip - toe

PIANO. *pp*

steal - ing, Breath - ing gent - ly as we may, Ev - 'ry

step with cau - tion feel - ing, We - will - soft - ly steal a - way. Goodness

*ff*

DEADEYE. CHORUS OF MEN.

me! why, what was that? Si - lent be, it was the cat! It



## CAPTAIN C.

was, it was the cat! They're right, it was the

*cresc.* *p*

## CHORUS OF MEN.

cat! Pull a-shore in fash-ion stea-dy, Hy-men

*dim.*

will de-fray the fare, For a cler-gy-man is

rea-dy To u-nite the ha-py pair. Good-ness

*ff*

## DEADEYE.

me why, what was that? Si-lent be, a-gain the

## CHORUS OF MEN.

## CAPTAIN C.

cat! It was a-gain the cat! They're

*p* JOSEPHINE.

Ev-ry step with cau-tion

*p* RALPH.

Ev-ry step with cau-tion

right, it was the cat! with cau-tion

## DEAD EYE.

Ev-ry step with cau-tion

*pp*



feel - ing. We will soft - ly steal a - way, Ev - ry step with cau - tion *pp*

feel - ing, We will soft - ly steal a - way, Ev - ry step with cau - tion *pp*

feel - ing, They will soft - ly steal a - way, Ev - ry step with cau - tion *pp*

feel - ing, They will soft - ly steal a - way, Ev - ry step with cau - tion *pp*

TENORS. We will steal a - way, Ev - ry step, ev - ry step with cau - tion *pp*

BASSES. We will steal a - way, Ev - ry step, ev - ry step with cau - tion *pp*

feel - ing, We will steal a - way. *rall.*

feel - ing, We will steal a - way. *rall.*

feel - ing, They will soft - ly steal a - way. *rall.*

feel - ing, They will soft - ly steal a - way. *rall.*

feel - ing, We will soft - ly steal a - way. *rall.*

feel - ing, We will soft - ly steal a - way. *rall.*

*Allegro.* *ff* *accel.*

CAPTAIN C.

*Vivace.*

Hold!

Pret-ty daugh - ter of mine, I in -

*ff**p*

- sist up on know-ing

Where you may be go-ing With these sons of the brine;

For my ex - cel - lent crew,

Tho' foes they could thump a - ny, Are

CHORUS OF MEN.

scarce - ly fit com - pan-y, My daugh - ter, for you.

Now, hark at that, do! Tho'

foes we could thump any, We're scarcely fit com - pan-y For a la - dy like you!

RALPH. *p*

Proud

*p*



of - ficer, that haughty lip un - curl! Vain man, suppress that su-per-ci-lious

sneer, For I have dard to love your match - - less girl, A

CAPTAIN C.

fact well known to all my mess - mates here! Oh, hor - ror!

JOSEPHINE.

He, hum - ble, poor, and low - ly born, The mean - est in the -

RALPH.

I, hum - ble, poor, and low - ly born, The mean - est in the

port di-vi-sion- The butt of e-pau-let-ted scorn- The

port di-vi-sion- The butt of e-pau-let-ted scorn- The

mark of quar-ter-deck de-ri-sion, Has dar'd to raise his

mark of quar-ter-deck de-ri-sion, Have dar'd to raise my

worm-y eyes A-bove the dust to which you'd mould him, In man-hood's glor-ious

worm-y eyes A-bove the dust to which you'd mould me, In man-hood's glor-ious



pride to rise, *ff* He is an Eng - - - lish - man, be -

pride to rise, *ff* I am an Eng - - - lish - man, be -

- hold him!

- hold me!

BOATSWAIN. He

CHORUS. TENORS. *ff* He is an Eng - - - lish - - man!

BASSES. *ff* He is an Eng - - - lish - - man!

*Moderato.*

is an English-man For— he him-self has said it, And it's great-ly to his

*fz* *p stacc.*

cre - dit, That he is an Eng - lish - man! For he

That he is an Eng - lish - man!

That he is an Eng - lish - man!

might have been a Roo - sian, A French, or Turk or Proo - sian, Or per - haps I - tal - i -

- an! But in spite of all temp - ta - tions To be -

TENORS & BASSES.

Or per - haps I - tal - i - an!



- long to o - ther na - tions, He re - mains an Eng - lish - man! He re -

- mains an Eng - lish - man! *rall.*

CHORUS OF MEN.  
*f a tempo*

For in spite of all temp -

- ta - tions To be - long to o - ther na - tions, He re - mains an Eng - lish -

He re - mains an Eng - lish - man! *rall.*

- man! He re - mains an Eng - lish - man! *rall.*

## CAPT. C.

First system of the musical score. The vocal line (treble clef) begins with a whole note rest, followed by a key signature change to B-flat major and a time signature change to 6/8. The lyrics are: "In ut - ter - ing a re - pro - ba - tion To a - ny Bri - tish". The piano accompaniment (grand staff) features a whole note chord in the right hand and a half note bass line in the left hand, with a *p* (piano) dynamic marking.

Second system of the musical score. The vocal line continues with the lyrics: "tar, I try to speak with mod - e - ra - tion, But you have gone to". The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

Third system of the musical score. The vocal line continues with the lyrics: "far. I'm ve - ry sor - ry to dis - par - age A hum - ble fore - mast". The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

Fourth system of the musical score. The vocal line continues with the lyrics: "lad, But to seek your cap - tain's child in mar - riage Why, dam - me, it's too". The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand, ending with a *f* (forte) dynamic marking.



bad! Yes, damme, it's too bad! Yes, damme, it's too bad!

DEADEYE.

Yes, damme, it's too bad!

SOPRANOS.

*ff* Oh! *ff* Oh!

TENORS & BASSES.

*ff* Oh! *ff* Oh!

*ff* *f* *ff* *f*

COUSIN HEBE.

Didyou hear him— didyou hear him? Oh, the mon - ster o - ver -

*pp*

He said damme, he said damme, Yes,

*pp*

He said damme, he said damme,

*p*

- bear-ing! Don't go near him— don't go near him— He is swearing— he is  
 he said dam-me. he said damme. he said damme, Yes.  
 Yes, he said damme, damme, damme, dam-me, dam-me, Yes,

SIR J. PORTER.

swearing! My pain and my dis-tress, I find it is not  
 damme.  
 damme.

*Moderato.*

ca-sy to ex-press; My a-maze-ment my sur-prise-You may learn from the ex-

ca-sy to ex-press; My a-maze-ment my sur-prise-You may learn from the ex-



## CAPTAIN C.

- pres - sion of my eyes! My lord— one word— the facts are not before you: The

word was in - ju - di - cious, I al - low, But hear my ex - pla -

## SIR J. PORTER.

- na - tion, I im - plore you, And you will be in - dignant too, I vow! I will

hear of no de - fence, At - tempt none if you're sen - si - ble. That word of e - vil

sense, is wholly in - de - fen - si - ble. Go, ri - bald, get you hence To your

ca-bin with ce-le-ri-ty. This is the con-se-quence Of ill-ad-vised as-

SIR J. PORTER.

- pe-ri-ty! SOPRANOS. For ill

This is the con-se-quence Of ill-ad-vised as-pe-ri-ty!

TENORS & BASSES.

This is the con-se-quence Of ill-ad-vised as-pe-ri-ty!

*stringendo molto*

teach you all ere long, To re-frain from lan-guage strong. For I

*p* *stringendo molto*

COUSIN HEBE. *sempre stringendo*

hav-ent an-y sym-pa-thy for ill-bred taunts! No more have his sis-ters, nor his

*sempre stringendo*



cou\_sins, nor his aunts.

*cresc.*

No more have his sis\_ters, nor his cou\_sins, nor his aunts, No

*cresc.*

No more have his sis\_ters, nor his cou\_sins, nor his aunts, No

*cresc.*

*vivace*

more have his sis\_ters, nor his cou\_sins, nor his aunts, His cousins, nor his sis\_ters Whom he

more have his sis\_ters, nor his cou\_sins, nor his aunts, His cousins, nor his sis\_ters, Whom he

*vivace*

reck\_ens up by doz\_ens, nor his aunts! \_\_\_\_\_ For he

reck\_ens up by doz\_ens, nor his aunts! \_\_\_\_\_ For he

*f* *ff*

And it's

is an Eng-lish - man! For he him - self has said it, And it's

is an Eng-lish - man! For he him - self has said it, And it's

That he

great\_ly to his cre - dit That he is an Eng - lish - man, That he

great\_ly to his cre - dit That he is an Eng - lish - man, That he

*gr*.....

*rall.*

is an Eng - lish - man!

*rall.*

is an Eng - lish - man!

*rall.*



## No 19.

## OCTETT and CHORUS.

*Allegretto moderato.* RALPH.

VOICE. Fare - well, my own, Light of my life, fare -

PIANO.

\_ well! For crime un - known I go to a dun - geon cell.

PIANO.

JOSEPHINE.

I will a - tone: In the meantime, farewell! And all a -

PIANO.

SIR J. PORTER.

- lone Re-joice in your dun - geon cell! A bone, — a bone — I'll

PIANO.

pick with this sail-  
or fell; Let him be shown At once to his dun-geon cell.

*p* COUSIN HEBE.  
He'll hear no tone — Of the maiden he loves so well! No te - le -

*p* DEADEYE.  
He'll hear no tone — Of the maiden he loves so well! No te - le -

*p* BOATSWAIN.  
He'll hear no tone — Of the maiden he loves so well! No te - le -

*p* CARPENTER.  
He'll hear no tone — Of the maiden he loves so well! No te - le -

MRS. CRIPPS.  
- phone Com-mu-ni-cates with his cell! But when is known — The

- phone Com-mu-ni-cates with his cell!

- phone Com-mu-ni-cates with his cell!

- phone Com-mu-ni-cates with his cell!



se-cret I have to tell, Wide will be thrown, The door of his dun-geon cell.

*cresc.*

*mf* JOSEPHINE.  
Fare - well, my own, Light of my life, fare - well! And all a -

*mf* COUSIN HEBE.  
He'll hear no tone Of her he loves so well! Let him be

*mf* MRS. CRIPPS.  
He'll hear no tone Of her he loves so well! For crime un -

*mf* RALPH.  
Fare - well, my own, Light of my life, fare - well! For crime un -

*mf* SIR J. PORTER.  
He'll hear no tone Of her he loves so well! Let him be -

*mf* DEADEYE.  
He'll hear no tone Of her he loves so well! For crime un -

*mf* BOATSWAIN.  
He'll hear no tone Of her he loves so well! For crime un -

*mf* CARPENTER.  
He'll hear no tone Of her he loves so well! For crime un -

CHORUS. SOPRANOS.

For crime un -  
TENORS & BASSES.

For crime un -

SIR J. PORTER.

SIR J. PORTER.

My pain and my dis - tress, A - gain it is not ea - sy to ex - press; My a -



- maze - ment, my sur - prise, A - gain you may dis - co - ver from my eyes!

CHORUS. *p*

How  
*p*  
How

MRS. CRIPPS.

Hold! Ere up-on your

ter - ri - ble the as - pect of his eyes!

ter - ri - ble the as - pect of his eyes!

*f*

loss you lay much stress, A long con - ceal - ed crime I would con - fess!

*p* *pp*

## No 20.

## LEGEND.— (Mrs. Cripps and Chorus.)

VOICE. MRS. CRIPPS.

*tremolo*

PIANO.

1. A

ma-ny years a - go, When I was young and charming, As some of you may

know, I prac - tis'd ba - by - farming.

SOPRANOS.

TENORS & BASSES.

Now this is most a - larming! When



she was young and charming She prac-tis'd ba-by-farming, A ma-ny years a-

she was young and charming She prac-tis'd ba-by-farming, A ma-ny years a-

MRS. CRIPPS.

Two ten-der babes I nuss'd, One was of low con-di-tion; The

go!

go!

o-ther up-per-crust, A re-gu-lar pa-trician.

Now this is the po-

Now this is the po-

*cresc.* *sf* *p*

- sition,- One was of low con - di - tion, The o - ther a pa - tri - cian, A

- sition,- One was of low con - di - tion, The o - ther a pa - tri - cian, A

*cresc.* *p*

MRS. CRIPPS.

2. Oh, bit - ter is my

ma - ny years a - go!

ma - ny years a - go!

*p*

cup! How e - ver could I do it? I mix'd those chil - dren up, And

*p*



not a crea - ture knew it!

How e - ver could you do it? Some day, no doubt, you'll

How e - ver could you do it? Some day, no doubt, you'll

In

rue it, Al - though no crea - ture knew it, So ma - ny years a - go!

rue it, Al - though no crea - ture knew it, So ma - ny years a - go!

time each lit - tle waif For - sook his fos - ter - mo - ther: The well-born babe was

*cresc.*

Ralph- Your cap - tain was the o - ther!

They left their fos - ter - mother, The

They left their fos - ter - mother, The

*f* *p*

one was Ralph, our bro - ther, Our cap - tain was the o - ther, A

one was Ralph, our bro - ther, Our cap - tain was the o - ther, A

*cresc.* *p* *A* *p* *A*

*rall.* ma - ny years a - go!

*rall.* ma - ny years a - go!

*rall.* ma - ny years a - go!

*a tempo* *p*



## Nº 21.

## FINALE.

*Allegro vivace.*

JOSEPHINE.

Oh joy, oh rap\_ture

COUSIN HEBE.

Oh joy, oh rap\_ture

RALPH.

Oh joy, oh rap\_ture

DEADEYE.

Oh joy, oh rap\_ture

*Allegro vivace.*

PIANO.

*f*

un - for - seen! The cloud - ed sky is now se - rene, The god of day, the

un - for - seen! The cloud - ed sky is now se - rene, The god of day, the

un - for - seen! The cloud - ed sky is now se - rene, The god of day, the

un - for - seen! The cloud - ed sky is now se - rene, The god of day, the

orb of love, Has hung his en-sign high a-bove; The sky is all a -

orb of love, Has hung his en-sign high a-bove; The sky is all a -

orb of love, Has hung his en-sign high a-bove; The sky is all a -

orb of love, Has hung his en-sign high a-bove; The sky is all a -

- blaze. We'll chase the lag-ging

- blaze. They'll chase the lag-ging

- blaze. With woo-ing words and lov-ing song We'll chase the lag-ging

- blaze. With woo-ing words They'll chase the lag-ging hours a -



hours a-long, And if he finds the maid - en coy, We'll mur - mur forth de -

hours a-long, And if he finds the maid - en coy, They'll mur - mur forth de -

hours a-long, And if I finds the maid - en coy, We'll mur - mur forth de -

- long, And if he finds the maid - en coy, They'll mur - mur forth de -

- co - rous joy, In dream - y roun - de -

- co - rous joy, In dream - y roun - de -

- co - rous joy, In dream - y roun - de -

- co - rous joy, In dream - y roun - de - lays, in roun - de -

- lays.

- lays.

- lays.

CAPTAIN C. CHORUS OF MEN.

- lays. For he's the captain of the *Pin-a-fore*, And a right good cap-tain

CAPTAIN C.

too! And though be-fore my fall I was cap-tain of you all, I'm a

CHORUS OF MEN.

mem-ber of the crew. And though before his fall He was cap-tain of us all, He's a



## CAPTAIN C.

mem - ber\_ of the crew. I shall mar - ry with a wife In my

This system contains the first two staves of the musical score for Captain C. The first staff is the vocal line, and the second is the piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics are: "mem - ber\_ of the crew. I shall mar - ry with a wife In my".

hum - ble rank of life! And you, my own, are - she. I must

This system contains the next two staves of the musical score for Captain C. The lyrics are: "hum - ble rank of life! And you, my own, are - she. I must".

wan - der 'to and fro, But wher - e - ver I may go, I shall ne - ver be un - true to

This system contains the next two staves of the musical score for Captain C. The lyrics are: "wan - der 'to and fro, But wher - e - ver I may go, I shall ne - ver be un - true to".

CHORUS OF MEN. CAP. C. CHORUS OF MEN.

thee! What, ne - ver? No, ne - ver! What, ne - ver?

This system contains the first two staves of a section featuring both Captain C. and the Chorus of Men. The lyrics are: "thee! What, ne - ver? No, ne - ver! What, ne - ver?".

CAP. C. CHORUS OF MEN. TENORS only.

Hard - ly e - ver! Hardly e - ver be un - true to thee, Then

This system contains the second two staves of the section featuring both Captain C. and the Chorus of Men. The lyrics are: "Hard - ly e - ver! Hardly e - ver be un - true to thee, Then".

give three cheers, and one cheer more For the for-mer captain of the Pin - a - fore, Then

give three cheers, and one cheer more For the for-mer captain of the Pin - a - fore, Then.

*p* *f*

give three cheers, and one cheer more For the captain of the Pin - a - fore.

give three cheers, and one cheer more For the captain of the Pin - a - fore.

MRS. CRIPPS.

For he loves lit - tle But - ter - cup, dear lit - tle But - ter - cup

*p*



Though I could ne-ver tell why; ——— But still he loves But-ter-cup, poor lit-tle

*Tutti. CHORUS. f*

But-ter-cup, Sweet lit-tle But-ter-cup, aye! For he loves lit-tle But-ter-cup,

dear lit-tle But-ter-cup, Though I could ne-ver tell why; But still he loves

SIR J. PORTER.

But-ter-cup, dear lit-tle But-ter-cup, sweet lit-tle But-ter-cup aye! I'm the

mon-arch of the sea, And when I've mar-ried thee I'll be  
*stringendo molto*

## COUSIN HEBE.

true to the de - vo - tion that my love im - plants, Then good - bye to your sis - ters, and your

The first system of the musical score for 'COUSIN HEBE.' features a vocal melody in the upper staff and piano accompaniment in the lower staff. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: 'true to the de - vo - tion that my love im - plants, Then good - bye to your sis - ters, and your'.

cou - sins, and your aunts, Es - pe - cial - ly your cousins, Whom you reck - on up by dozens. Then good.

*Vivace.*  
*TUTTI.*  
SOPRANOS.  
TENORS & BASSES.  
Then good.

The second system continues the musical score. It includes a vocal melody and piano accompaniment. The lyrics are: 'cou - sins, and your aunts, Es - pe - cial - ly your cousins, Whom you reck - on up by dozens. Then good.' To the right of the system, there are performance instructions: '*Vivace.*', '*TUTTI.*', 'SOPRANOS.', 'TENORS & BASSES.', and 'Then good.'

- bye to your sisters, and your cousins, and your aunts, Es - pe - cial - ly your cou - sins, Whom you

The third system of the musical score continues the vocal melody and piano accompaniment. The lyrics are: '- bye to your sisters, and your cousins, and your aunts, Es - pe - cial - ly your cou - sins, Whom you'.



reck-on up by doz-ens, and your aunts! For he is an

reck-on up by doz-ens, and your aunts! For he is an

*ff*

Eng - lish - man! For he him - self has said it,

Eng - lish - man! For he him - self has said it,

*ff*

And it's great - ly to his cre - dit That he

And it's great - ly to his cre - dit That he

*ff*

is an Eng - lish - man, — That he is an Eng — — — \*

is an Eng - lish - man, — That he is an Eng — — —

8.

lish - man!

lish - man!

(CURTAIN.)

\* ALTERNATIVE ENDING.

lish - man!

lish - man!

(CURTAIN.)















